World Authority on Music
Since 1880

Musical Courier

• Christmas Greetings in Music • Page 2

HELEN TRAUBEL

as Isolde

in This Season's Revival of Tristan and Isolde at the Metropolitan

DECEMBER 15, 1942
20 cents

Christmas Music Voices Hope of Warring Mankind

By DR. PAUL NETTL

CHRISTMAS has been celebrated with music at all times, even before it became a Christian holiday. Then known as the "Yule-tide," the solstice was celebrated as a festival of the rebirth of nature, with mysterious sounds of huge brass instruments, the so-called "lures." In the moors of Denmark a great number of brazen instruments have been found, still in such good condition that every year, at the time of solstice, they are blown from the tower of Copenhagen's Town Hall.

Pagan Solstice Music

The heathen solstice-music is wild and bacchantic. How very different is the Christian! Angels sing their Hosannas from the skies when the hour of the birth of Jesus Christ is near. Ancient and lovely Christmas melodies rock the heavenly child to its sleep. The oldest of these Christmas motives is the prototype of rocking; it is the dissolved major triad: "Joseph, Dear Joseph Mine." It appears in a manuscript of the 14th century and supposedly was sung some centuries before. In songs by Brahms and Reger (Mariaë Wiegenlied) that motive is used. A modern arrangement of Joseph, Dearest Joseph Mild was published in A Garland of Yuletime Melodies, collected by Carl F. Pfatteicher (Carl Fischer.)

Miracle Plays of Old

I well remember the Christmas Plays which I saw in Bohemia as a little boy. They were played in mangers, and consisted of alternating speeches of the (invisible) Lord, Mary and Joseph, later joined by the Three Holy Kings. I think that the popularity of these monarchs was partly due to a connection with secular masques. The Moorish king Baltasar was personified with a blackened face, always wearing tinkling cymbals and sometimes a fool's cap. The cymbals are an old requisite of Turkish music, and the "Moresches" were usually—like the old English Morris Dances—accompanied by cymbals or bells.

Hugo Wolf's wonderful Epiphanias, most famous of all "Three Holy King" songs—in fact a short dramatic play, the verses written by Goethe — contains a reference to the tinkling cymbals. Before the 12th century, as a rule, the Christmas miracle play was represented in connection with the prophecy of the Coming of the Lord. These "Prophecy Plays" contain songs in Latin, and the realism of the later Middle Ages replaces the manger with the cradle, which makes it understandable why most of the older Christmas airs are cradle-songs. A typical example is A Child Was Born at Bethlehem, with a descending third on "Eya, Eya."

A Parallel to "Silent Night"

The most famous of all Christmas songs, Silent Night, is also a barcarolle —a cradle melody. It is an interesting fact that about 30 years before Franz Gruber, a modest school teacher from Salzburg, composed that song, no less a musician than Domenico Cimarosa wrote a Pastorale which is partly identical with it and which was discovered a few years ago by Karl Weinmann.

The opening measures of the Cimarosa work are reproduced on this page, and show a marked similarity to the theme and melody of Silent Night.

The Christmas song, Lo, How a Rose Upspringing, by Praetorius, 1609, really originated in the Middle Ages and is sung today all over the world, unfortunately mostly in arrangements which give little room to the wonderful floating rhythm of the original.

Christmas songs travelled from land to land, from continent to continent. The beautiful On the Mountain the Wind Bloweth Wild originally was a folksong which the Czech and German coal-miners sang. Later it appeared in America, as one of the most favored Christmas numbers. The song, Come in, Dear Angels, originates in Switzerland. Hark, the Herald Angels Sing, a beloved Christmas carol, was composed by Mendelssohn, as others were by Handel. O Sanctissima is an old Italian pilgrim song, which, because of its Sicilian rocking rhythm, became a Christmas song.

Choral Works Popular

We must not forget the numerous Christmas oratorios of the 17th and 18th centuries, especially those by J. S. Bach and the one by Heinrich Schütz, which was discovered by Prof. Arnold Schering a few years ago. It ought to be performed. The Roman and Greek Church music also abounds in superb works suitable for this sacred holiday.

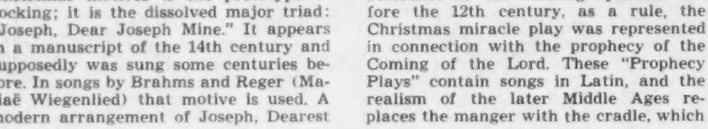
In some churches of England, Messiah by Handel is made a part of the general services, with the whole community singing the chorus and with members of the parish as soloists. I have observed this beautiful custom in Princeton, N. J., where the First Presbyterian Church follows the English example.

The number of Christmas compositions is legion. Is there any other day which could be more fittingly celebrated with music? Particularly in this year of grim struggle for the United Nations, it is fitting to voice our hope for an era in which righteousness may rule, and in which may be realized the salutation of the heavenly choir:

"Glory to God in the Highest
And on earth Peace, Good Will to men."

J. S. BACH
from a painting revealing the composer of the Christmas Oratorio as a young man. The portrait is unique in that it shows Bach without the powdered wig of formal 18th Century attire.

HANDEL
in all his eminence as reigning opera composer and impresario in London. The contemporary drawing of the composer of Messiah shows him perusing one of his scores.



Robert Lewis Photo

TRAPP FAMILY SINGERS REHEARSING
for their annual Christmas concerts in Town Hall, New York, on Dec. 13 and 20. They sing about a tree like that in their Merion, Penna., home where they maintain the customs of their Tyrolean ancestors. In addition to Baron and Baroness Trapp and Father Franz Wasner, their priest and musical director, this much-travelled family, which is giving some 90 concerts this season, includes Johanna, Hedwig, Agatha, Maria, Martina, Rosemarie and Eleanor, daughters of the couple; and Rupert, Werner and little Johannes, their sons.

HEINRICH SCHUETZ,
forerunner of Bach, who also composed a recently discovered Christmas Oratorio.

MUSICAL COURIER

An International Journal, Established 1880

Whole No. 3062 | NEW YORK, DECEMBER 15, 1942 | Vol. CXXVI—No. 9

Chicago Opera's Series Ends with Thronged Houses

Small Deficit Reported as Second Season under Gallo Management Closes—Concerts also Draw Capacity

By RENÉ DEVRIES

CHICAGO.—Chicago's wartime public has gone "all-out" for music. Capacity houses have been the rule at most musical events during the last few months. The Civic Opera House was taxed to its limits for both opera and concert, but Orchestra Hall, home of the Chicago Symphony Orchestra, Kimball and other smaller halls were also jammed to suffocation for many concerts.

The Chicago Opera Company has closed its season with a very small deficit—$25,000, it is reported, a new low that speaks volumes for the sagacity of General Manager Fortune Gallo. He has long understood that standard operas with good casts are favored by the general public. Though some fastidious critics might object to the old war-horses' holding the spotlight, the box office receipts justified the management's choice.

Our resident opera has become a branch of the Metropolitan in the past ten years, for most of the singers belong to the house on 39th Street and Broadway in Manhattan. Though we were fortunate in having with us such singers as Licia Albanese, Josephine Antoine, Rose Bampton, Dusolina Giannini, Helen Jepson, Anna Kaskas, Jennie Tourel, Dorothy Kirsten, Mobley Lushanya, Grace Moore, Jarmila Novotna, Stella Roman, Josephine Tuminia, Kerstin Thorborg,

(*Please turn to page* 10)

Deems Taylor Pays Tribute to Musical Courier's Aid

The reading of an item in the Musical Courier altered his entire career and made him concentrate upon writing serious music, Deems Taylor, American composer, related at the luncheon of the New York State Federation of Music Clubs in the Hotel Great Northern on Dec. 3.

"With another fellow," said Mr. Taylor, "I had written a musical comedy for Broadway. Both of us expected to be the Gilbert and Sullivan of the United States. But the work was a tremendous flop and I was in the throes of despair, wondering what I would make of my life. I happened to read in the Musical Courier of a competition for a symphonic poem being conducted by the Federation. Not knowing what a symphonic poem was, I found out and decided to try so-called 'highbrow' music. I think I can rightly call that the turning point of my career. My score was selected. In fact, the Federation awarded me the *second* prize!"

Petrillo Agreement Returns Boston Symphony to Radio

The recent agreement between James C. Petrillo, president of the American Federation of Musicians, and the Boston Symphony Orchestra, involving a change in the union by-laws to more liberal employment terms, opens new possibilities for musicians in the belief of those close to the symphonic situation throughout the country. At the same time the agreement makes possible the return to the radio of the Boston orchestra, which had been banned by Petrillo from both broadcasting and from playing in certain auditoriums, so long as it was non-union.

Since conductors may now engage musicians from any locality, without first securing the permission of the local unions, a transfer of musicians is anticipated since new fields will be opened. With the bidding of orchestras for the services of particularly outstanding musicians, local budgets in some cities may prove too small for the increased demands.

The right of the conductor to engage musicians from out of town hitherto depended upon two factors. In addition to the consent of the local union, orchestra managers had to agree that the musician would first reside in his new city for at least six months before being engaged. Under these conditions, the New York Philharmonic several seasons ago brought Mishel Piastro in as concertmaster and also engaged Alfred Wallenstein, now a radio conductor, as first cellist.

The pact between Petrillo and the Boston orchestra, to run for three years, also gives the conductor the right to arrange rehearsal hours as he desires, provided he does not increase the total number of "services" without additional pay. He may have fewer rehearsals of longer duration or extend the rehearsing time over a longer period.

The agreement, made a part of the AFM's constitution, was styled a "good move for the musician" by an orchestra official. He said that he did not anticipate orchestras or conductors would enter "into a bidding contest for the services of musicians."

The Musical Courier learned that as a result of the unionizing of the Boston ensemble, its tour dates, which had been threatened with cancellation, will probably be reinstated if transportation difficulties can be overcome. Already the engagement in Springfield, Mass., which was eliminated when Petrillo threatened to boycott the Auditorium if the orchestra appeared, has been reaffirmed.

Orchestra on Blue Chain

As forecast in the September issue of Musical Courier, the Blue Network has signed the Koussevitzky ensemble for a series of broadcasts. A long-term contract provides for weekly programs, starting Dec 26 from 8:15 to 9:15 P.M. over 145 stations, and continues for 46 weeks. Most of the programs will come from Symphony Hall, Boston.

The annual Pops concerts, conducted by Arthur Fiedler, also will be broadcast as well as the open-air programs at the Esplanade. Another factor is the annual Berkshire Festival at Tanglewood, which was taken over by Dr. Koussevitzky personally last summer. These concerts also may be broadcast and this would provide necessary income for the festival.

(*Please turn to page* 4)

New Singers and Restudied Operas At Metropolitan

Traubel Sings First Isolde—Pons in Refurbished Lucia—Marie Wilkins Bows as Eleventh Hour Lakmé

The Metropolitan Opera season's second night offered Götterdämmerung in a performance that gave much satisfaction to the Perfect Wagnerites and those willing to become such.

Despite some lapses in the orchestra, which had not yet found its full technical security, the mammoth music drama was an authoritative and stirring experience, mainly due to the intensive and warm-blooded direction of Erich Leinsdorf, and the grandiose vocal and histrionic interpretations of Helen Traubel, Lauritz Melchior and Kerstin Thorborg.

Mme. Traubel had hitherto displayed her remarkable abilities in the role of the mature Brünnhilde, but on this occasion she even took a step forward and proved that she is a Wagnerian artist of the first calibre. The cyclopean Immolation Scene topped all the triumphs previously achieved here by Mme. Traubel.

Melchior's Siegfried always is a complete realization of that hero's character and music, and it was a real joy again to hear his voluminous and eloquent out-

(*Please turn to page* 7)

Plan Orchestra Of Service Men

Symphony orchestra musicians now in service may be incorporated into an ensemble which, under guest conductors, would tour the country to raise funds for Army Emergency Relief, under a proposal now awaiting approval of the War Department.

The recommendation has been made that Arturo Toscanini, Leopold Stokowski and Serge Koussevitzky be named as conductors while many musicians who have appeared on the concert platform but are now in the services, could be selected as soloists. With the Irving Berlin show, This is the Army, touring, it is asserted that the symphonic musicians should be granted an opportunity to contribute a share in the morale work and fund-raising.

(*Please turn to page* 5)

NORDICA JEWELS PRESENTED to Helen Traubel, first American-born singer to appear as Isolde at the Metropolitan since Lillian Nordica in 1909, by Ben Stinchfield, a trustee of the Nordica Memorial Foundation, Farmington, Me. Edward Johnson, general manager of the company, and Lauritz Melchior, who sang Tristan, look on.

(Story, page 7.)

Vol. CXXVI, No. 9
Whole No. 3062

MUSICAL COURIER. Published semi-monthly October to May, inclusive, and monthly June to September, inclusive, by Music Periodicals Corp., 119 West 57th Street, New York. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly Subscription $3.00—Europe $4.50—Canada $4.50.

December 15, 1942
Sixty-Third Year

RADIO: Wider Opportunities for Musicians May Follow Changes in Union Bylaws

(*Continued from page 3*)

According to Mark Woods, president of the Blue Network, the broadcasts of the Boston orchestra will be in the nature of a return, since the ensemble was the first major orchestra to be heard on the air. This was in 1926. The orchestra also began making recordings in 1917.

With the Philharmonic-Symphony Society directors meeting next month to select conductors for next season, it was learned that a movement is under way to have Dr. Koussevitzky as a guest leader. His contract with the Boston ensemble is said to conclude at the end of this year.

Recording Controversy Continues

Two schools of thought exist on the bottle-neck caused by Mr. Petrillo's Aug. 1 deadline on the making of recordings for commercial use. In some quarters, a movement has been started seeking a compromise with Petrillo. Others feel that no action should be taken, pending the Senate investigation of the union head's action in not only barring such recordings but keeping school orchestras from broadcasting. This is scheduled to get under way in Washington on Jan. 12, with Petrillo as the first witness. Herbert M. Bingham, former president of the FCC Bar Association and active in legal circles in Washington, has been retained as counsel.

According to Chairman D. Worth Clark of the Senate committee, it is hoped that remedial legislation will follow the legislative inquiry. Senate action seeking to amend the anti-trust laws, according to Senator Clark, may follow since the Government's previous action against Petrillo was thrown out of court in Chicago on the ground that the situation involved purely a labor union dispute.

Efforts to arbitrate the records ban, on the ground that it involved wartime morale, have broken down. The National

SERGE KOUSSEVITZKY

Association of Broadcasters has retained Sydney M. Kaye, former executive and attorney for Broadcast Music, Inc., to present testimony based on surveys since the ban was imposed.

War Song Lack Attributed to Recording Ban

The dearth of suitable new war songs was placed, by Sidney Kaye, special counsel to the National Association of Broadcasters, at the door of James C. Petrillo because of his ban on recordings. Speaking before the New York District of the association annual meeting on Dec. 7, Mr. Kaye charged that composers will not create new numbers while the ban exists, because the sale of songs is materially aided by recordings.

Mr. Kaye, who is representing the N. A. B. in the Petrillo case, contended that members of the American Federation of Musicians have lost $1,000,000 that they might have earned in making recordings since Aug. 1. He said that, although some N. A. B. members have advocated court actions in several states, including New York, the full effect of the Petrillo ban has not been felt as yet by the recording companies and broadcasters, and that this accounted for the delay.

The speaker also said that "Mr. Petrillo has not yet made public what he desires and therefore no move to compromise can be made." He said that the N. A. B. cannot tell the stations what they shall or shall not do, and that existing laws also govern the use of records. Kaye said that he hopes Mr. Petrillo at the Washington hearing will reveal what he wants. With more than 10,000 members of the A. F. M. in the armed forces, there is really a shortage

Luc Dené Photo

JAMES C. PETRILLO

of musicians, Kaye contended. He said that Petrillo "cannot prove his contention that musicians are deprived of a livelihood through the use of records."

The Musical Courier learned that some of the disc companies are opposed to compromising with Petrillo. They point out that there is a tremendous sale of records at present for home use and they do not need the added sale for commercial broadcasting. This group contends that Petrillo's action is merely another attempt to enlarge his control over musicians. Any arrangement made with him should be made by the broadcasters rather than the record companies, they contend.

Radio Brevities

Meredith Willson, conductor of the Maxwell House program, formerly flautist of the New York Philharmonic-Symphony Society, has resigned to become a captain in the Army Special Services. His final radio program was given on Dec. 3. Capt. Willson directed this radio program for six years and previously handled other network programs. He was for a time NBC music director in San Francisco. Carmen Dragon has succeeded him.

•

The 100th birthday of the New York Philharmonic-Symphony Society was observed on Dec. 7 by WQXR when the station, by recordings, played several numbers which the Philharmonic offered at its first concert. Bruno Walter conducted Beethoven's Fifth Symphony; Arturo Toscanini directed Bach's Sheep May Safely Graze and John Barbirolli presided over Brahms' Variations on a Theme by Haydn.

•

Ross Pratt, Canadian pianist, who gave a New York Town Hall recital last year, will be heard over WABC next month. Recent appearances he has made have been for the Quebec Ladies' Club; at McGill University, with the Toronto Symphony; for the Winnipeg Women's Musical, at Galt, Ont.; with the Little Symphony of Montreal; and at the Ottawa Morning Musicale. With Zara Nelsova he gave the first Canadian performance of Shostakovitch's sonata for cello and piano in a broadcast from Toronto.

•

The Bright Land, an orchestral piece by Harold Triggs, was programmed by Leopold Stokowski and the NBC orchestra on Nov. 15. Mr. Triggs is teaching theory and composition at Bennett Junior College, Millbrook, N. Y.

•

Maria Kant, contralto, broadcast over WNYC on Nov. 12.

MUSIC AIDS WAR DRIVE

First Lady Attends Concert at Bolling Field

BOLLING FIELD, D. C.—Mrs. Franklin D. Roosevelt, guest of honor at the second concert in the series at the Post Chapel here on Nov. 23, stressed in a short talk the importance of music in maintaining morale among men in the armed forces. Referring to her tour of the British Isles, Mrs. Roosevelt said, "One thing the boys do not have too much of is music and the means with which to create it. I was especially interested in the type of entertainment the men 'over there' enjoy and the answer, with almost everyone I asked, was to send someone who can sing."

The program, under the direction of Corp. Virgil Fox, post organist and former head of Peabody Conservatory Organ Department, Baltimore, featured as its soloists Catherine Harris, of Baltimore, soprano; Staff Sgt. Gordon Pulis, trombonist; and Corporals Reino Luoma, pianist, Frederick Vogelgesang, violinist, and William Maun, baritone.

•

Doe and Conley at Upton

Doris Doe, Metropolitan Opera mezzo-soprano and Eugene Conley, American tenor, appeared at Camp Upton, L. I., on Nov. 22 for the USO-Camp Shows.

N. Y. Philharmonic Plays on the Prairie State

Marking its 100th anniversary and the observance of Pearl Harbor Day, the New York Philharmonic-Symphony Society on Dec. 7 gave a concert on the U.S.S. Prairie State under the auspices of USO-Camp Shows.

This is the second program to be given by the orchestra for men in the armed forces within three weeks. On Nov. 19 the ensemble was heard at Camp Kilmer, N. J.

•

Orchestra for Ft. Monmouth

Lt. Frank J. Cappelli, formerly of the Philadelphia Opera Company, stationed at Fort Monmouth, N. J., has organized a symphonic orchestra of men there. Lt. Cappelli reports he has a sufficient number of players of stringed instruments but not enough instruments. He has asked the Musical Courier to help in gathering such instruments either by loan or gift. He may be reached at the camp, the post office address being Red Bank, N. J.

•

Swarthout Sings for Marines

Gladys Swarthout, mezzo soprano of the Metropolitan, spent Thanksgiving Day at the Marine base in Quantico, Va. She gave two concerts that evening for the Marines and presented the enlisted men with a collection of records. Miss Swarthout also visited with her husband, Captain Frank Chapman, who is stationed there.

PVT. OSSY RENARDY ENTERTAINS AT FORT DIX, N. J.,
where he has been assigned to special duty in the recreation centre.

Two Tuneful Lieutenants

Lt. Marcus Gordon, former concert pianist, Lt. Martin Robert Johnson, baritone, who has sung in concerts and Mrs. Pauline Johnson, pianist, who has accompanied Gladys Swarthout, Lily Pons and others, were members of the group which gave a program "from Bach to Benny Goodman" on Nov. 23 for men stationed at the air base at Tonopah, Nev. The performance was repeated for residents of the city a few days later and arrangements are being made for it to be offered in Reno. The program, arranged by the Nevada department of the American Legion, is being given to raise funds to be used for recreation, entertainment and the purchase of athletic equipment at the base, Lt. Johnson and Maj. Harry Henshel, of the Special Service department, are in charge.

•

Jean Dickenson Sings for Services

Jean Dickenson's recent activities include two weeks of benefit concerts for soldiers, Victory Loan Rallies and broadcasts; visits to hospitals, munition plants and factories, selling Bonds; appearing in concerts and making speeches. She sang for the RCAF at Trenton and was presented with gifts of appreciation, among them an airplane model, a wooden jar made from the propeller of a plane that bombed Germany, also gifts inscribed to her from the Government. Miss Dickenson sings the soprano lead in Robin Hood with the Paper Mill Playhouse in Milburn, N. J., and also continues her weekly radio broadcasts.

The Helen Traubel photograph on Front Cover is by Alfredo Valente, New York.

AMERICA'S ORCHESTRAS MEET WAR TEST

**Reports received by the Musical Courier from leading cities on the activities of their symphony orchestras in contributing to national morale are here published. They are a continuation of the listings of orchestral plans throughout the country contained in the Dec. 1 issue. Further news about orchestras will appear in later issues.—*The Editors*

WOMEN TAKE THEIR PLACE
in our symphonic groups as men are called to army or shipyard.

AUDIENCES DEPART REFRESHED
to meet the heightened strain of new tasks imposed by "total" war.

(*Continued from page* 3)

From coast to coast the symphony orchestras of our country are performing a valiant job in keeping high the spirit and will to victory of the American people. The managers and personnel in all but a few cases have succeeded in adapting their annual programs to new transportation rulings, blackouts in some localities, and withdrawals of personnel into the armed forces and factories.

National Symphony Will Tour Widely

WASHINGTON, D. C.—The National Symphony Orchestra, conducted by Dr. Hans Kindler, will give 20 subscription concerts in Washington this season, 6 children's concerts, 3 Youth concerts. It gave special performances with the Ballet Theatre on Nov. 18 and 19, and plans a three-day opera festival with the Philadelphia Opera Company on Jan. 4, 5 and 6.

The orchestra makes a tour to northern cities, playing in Syracuse, Ithaca, Buffalo, Portland, Concord, Springfield, Worcester, New Haven, Hartford, and Norwich, a short Southern tour to Sweet Briar and Lynchburg, Va., Asheville, N. C., Clemson, S. C., and Augusta, Ga. Further out-of-town commitments include four nights in Richmond (three subscription concerts and one appearance, with the Philadelphia Opera Company) and sixteen nights in Baltimore (7 subscription concerts, two nights with the Ballet Theatre, two nights with the Philadelphia Opera Company, three popular concerts, and two other events yet to be announced). Other out-of-town dates are in Lebanon, Penn., Hampton, Va., Wilmington, Del., and Westminster, Md.

A special pre-season Victory Program was given on Nov. 4, devoting the entire proceeds to the Washington Community War Fund, followed by the second concert at Fort George G. Meade, Md., on Nov. 6. The first series concert was Nov. 8. Our season will close on March 24, 1943.

Soloists include: Jascha Heifetz, violinist; Egon Petri, pianist; Jose Iturbi, pianist; Nathan Milstein, violinist; Percy Grainger, pianist; Frances Nash, pianist; James Melton, tenor; Evelyn Swarthout, pianist; and Raya Garbousova, cellist. Arnold Cornelissen conducted his symphony work, Lilac Bush in Bloom, as guest on Nov. 22.

Transportation Solved

Local transportation has presented new problems, but trolley cars can now do the work formerly done by special buses, and the Capital Transit Company of Washington will accommodate concert-goers with limitless special street cars over four main arteries with which all other bus and trolley lines in the city connect. Nearby out-of-town trips formerly made by bus will now be made by train, states J. P. Hayes, manager of the orchestra. With 16 performances in Baltimore, arrangements have been made to duplicate the orchestra's entire set of equipment in that city.

Boston Symphony Asks for Fund

BOSTON, MASS.—In the campaign to raise a fund by public subscription to meet the deficit of the season, the Friends of the Boston Symphony Orchestra, the sponsoring committee, report good progress. It is estimated that the deficit for the coming season will amount to $150,000, while some $41,000 remained from last year.

Schedules for the present season include 48 concerts at Symphony Hall on Friday afternoons and Saturday evenings, under Dr. Serge Koussevitzky, and a supplementary series of 12 programs on Monday evenings and Tuesday afternoons. Outside of Boston, concerts will be given in Cambridge, Providence, New York, Brooklyn, New Haven, Hartford, Pittsburgh, Buffalo, Rochester, Ann Arbor, Toledo, Cleveland, New Brunswick, New London, Springfield, Philadelphia, Northampton and Worcester. The entire schedule calls for 108 concerts and as many rehearsals in 210 days.

The usual series of six Youth Concerts will be conducted by Wheeler Beckett, using about 70 players of the orchestra. The 58th season of "Pop" concerts will be given next spring at Symphony Hall, under Arthur Fiedler, followed by the open-air Esplanade series, also under his baton.

It is hoped that conditions will permit the resumption of the Berkshire Symphonic Festivals, if not next summer, in two or three years. Up to last summer the Berkshire Music Centre has been operated on a self-contained basis, but last season the bulk of the costs was assumed by the Koussevitzky Music Foundation.

The Boston Symphony, under Dr. Koussevitzky, will give a special concert for the armed forces, in Symphony Hall on Dec. 20, at 3 o'clock. It will be open to all men and women in war services without charge, and each may bring a civilian friend. Players and conductor have offered their services, and other similar events will follow. At other concerts, also, any available seats will be distributed free to service men.

Cincinnati Commissions New U. S. Works

CINCINNATI, O.—Under the baton of Eugene Goossens, who began his twelfth year as the musical director, the Cincinnati Symphony started its 48th season with a gala pair of concerts on Oct. 9 and 10. Despite the usual problems of wartime transportation for patrons, which resulted in changing the time of the Friday Afternoon Series from 2.45 to 2.15 p.m., no major changes were made in the plans for the season.

Twenty pairs of concerts will be offered on Friday afternoons and Saturday evenings with a total of seventeen solo attractions during the season. The soloists booked for the current year include Ray Lev, Rosa Tentoni, Isaac Stern, Parcy Grainger, Gregor Piatigorsky, William Hain, Claire Coci, Iturbi, Argentinita and her dance ensemble, Ruth Posselt, Sascha Gorodnitzki, Artur Rubinstein, Arnaldo Estrella, Sayao, Luboshutz and Nemenoff, Claudio Arrau, and the Cincinnati Orpheus Club.

Mr. Goossens commissioned twenty of the foremost American composers to write brief fanfares for the various armed forces of the United States and the other United Nations, one to be performed as a special patriotic feature at each pair of concerts. In addition, as a wartime gesture, the national anthem of one of the United Nations is played at each concert immediately following The Star-Spangled Banner.

Two long tours, originally scheduled for the orchestra during November and February, were cancelled owing to the lack of adequate rail transportation. Two special concerts to fill in the period originally allotted for the November tour have been presented. These included an all-Gershwin program, with Oscar Levant as piano soloist, and a "Pop" event of Strauss-Kern-Herbert works.

Five concerts will be played on Tuesday afternoons in the Young People's Concert Series and four College Symphonic Programs will be given as part of the regular schedule of orchestral activities in Cincinnati.

The campaign for the sale of season tickets by the Woman's Committee for the Cincinnati Symphony Orchestra proved successful in disposing of more than 4,500 season tickets previous to the opening of the season. The loss of several hundred subscriptions this year is easily accounted for as the loss was solely confined to the regular patrons who reside in outlying communities where the problems of transporation must be reckoned with.

Edgar Friedlander is acting manager of the orchestra.

Cleveland Orchestra Marks 25th Jubilee

CLEVELAND, O.—The 25th Anniversary season of the Cleveland Orchestra was launched at Severance Hall on Oct. 8 and 10. Dr. Artur Rodzinski is celebrating his tenth year as conductor of the orchestra. Twenty pairs of symphony concerts on Thursday and Saturday evenings will be given. Nikolai Sokoloff will return in mid-season as guest conductor for a pair of concerts. Rudolph Ringwall, associate conductor, will lead two regular programs as well as the Twilight and Educational Concerts. Ballet performances are planned, and the orchestra will tour during five weeks. A $1,000 prize contest for a new symphonic work has also been announced.

Soloists for the Cleveland series include Raya Garbousova, Claudio Arrau, Tossy Spivakovsky, Ruth Posselt, Alexander Brailowsky, Rudolf Serkin, Carroll Glenn, Leonard Rose, Philip Kirchner, Alice Chalifoux, and Joseph Szigeti.

There will be three extensive tours in November, February and March. In addition the Orchestra will visit Akron, Ohio, three times during the season, and will visit Oberlin, Ohio, three times for concerts under the auspices of Oberlin College. A concert will also be given in Columbus. Dr. Rodzinski will conduct the orchestra in its regular Saturday afternoon CBS broadcasts while on tour. Afternoon Children's Concerts will be given in several of the cities under the direction of Mr. Ringwall. The orchestra is cooperating with the concert division of USO Camp Shows, in an attempt to plan concerts in army camps which lie along the tour route.

Carl J. Vosburgh, manager of the orchestra, arranged for the players to take over two dates of the cancelled Philadelphia Orchestra tour, in Detroit and Toledo. Wartime restrictions on transportation have not affected the schedule, it is announced.

"Spirit of Victory" Series for Indianapolis

INDIANAPOLIS, IND.—"The problem of symphony orchestras under wartime conditions seems to me to be largely one of adjustment. The question to be answered is: Are the policies of symphony orchestras sufficiently elastic to make that adjustment? Fabien Sevitzky, now entering his sixth year as music director and conductor of the Indianapolis Symphony Orchestra, has made it clear that he, and our orchestra, are making every attempt to do so. On the pre-supposition that this will be successful, we feel justified in scheduling a season parallel to last year's," states Howard Harrington, manager of the Orchestra.

"The season ticket revenue, which has been smaller than last year's, bids fair to be made up in single admission sales, if advance orders for single concerts a month before the opening of the season are any criterion."

In Indianapolis, there will be the usual 10 pairs of subscription concerts, changing afternoon concerts to Sundays in order to co-operate with the local public transportation system, but continuing to play evening concerts on Saturdays. Soloists for the 10 pairs include Richard Crooks, Rose Bampton, Zino Francescatti, Alexander Brailowsky and Rudolf Serkin. Our popular concerts, formerly given on Sunday afternoon have been transferred to Thursday evenings, again with the thought of the public transportation system in mind. There will be five of these concerts.

The usual four children's Concerts will be given—the number may be increased—in the auditoriums of the public high schools, but Dr. Sevitzky has re-vamped his customary Murat Theater children's concerts into Young Peoples' Concerts, scheduling them for week day evenings, and adjusting their programs to meet the requirements of the age group between fifteen and twenty-five years.

As a direct contribution to the war effort, Dr. Sevitzky announces a series of Monday evening concerts, probably three, with programs of extremely light music and famous soloists not always connected with the symphonic field, to which the purchase of a certain number of war stamps will be a condition of admission. This will be known as the "Spirit of Victory" Series.

(*Please turn to page* 26)

N. Y. Concerts: Return of Noted Soloists Feature of Orchestral Programs

A musical triple alliance of exceptional worth was the Beethoven Violin Concerto, with soloist Joseph Szigeti and conductor Leon Barzin. The opening seasonal appearance of the National Orchestral Association was the occasion. The date and place, Nov. 9, Carnegie Hall. The program announced that the concert was a memorial to the late cellist, Emanuel Feuermann.

Szigeti's mood was attuned ideally to the great concerto. His musicianship and sure execution made this performance a thing of deep content to judicious listeners, who revelled particularly in the player's poetic pronouncement of the lovely Larghetto.

Barzin furnished whole-souled coperation, and gave compellingly eloquent interpretations of three Bach Chorales, Ernest Bloch's Three Jewish poems and Beethoven's Egmont Overture. The youthful orchestral corps showed *elan* and the best of training.

Martinu As a Symphonist

Bohuslav Martinu, Czech composer now living in America, made his bow as a symphonist when his first work in that form was given its initial performance anywhere, by Serge Koussevitzky at the Boston Orchestra matinée in Carnegie Hall, Nov. 21. Martinu's opus, dedicated to the late Mme. Natalya Koussevitzky, is the first work commissioned by the foundation established to her memory.

The work is of prime importance, ingratiating in melody, imaginatively orchestrated, and of wide variety in mood, harmony and rhythm. Martinu does not try to storm the skies, like some other modern writers, but seems to prefer normal and even beautifully homely expression, much of it suggestive of the folk music of his native land. The whole score gives constant pleasure and is unmistakably the creation of a fine-grained musician who knows all the capacities and colorings of the orchestra instruments. Martinu's debut in this elevated field must be considered a complete success.

Koussevitzky ended his program with a masterfully shaped and moving performance of Beethoven's Eroica Symphony, abetted by superbly fine playing on the part of his collaborators.

Toscanini Leads Philadelphians

Having led the NBC and the Philharmonic, Toscanini took over the visiting Philadelphians when the latter ensemble came to Carnegie Hall on Nov. 24. His program was not unfamiliar except perchance for two brevities of Martucci, Notturno and Novelletta. The Overture and Bacchanale from Wagner's Tannhäuser, the Moussorgsky-Ravel Pictures at an Exhibition, and Mozart's G minor symphony made up a typical Toscanini list. It was his only appearance this year with the visiting orchestra in New York, and the maestro seemed to inspire his players. His Wagnerian readings, exhilarating and vital, included a Bacchanale that was a riot of color. The Moussorgsky numbers were set forth with careful attention to detail and with breadth and refinement. Mozart's symphony was dramatic and scintillant, if at moments individual in conception.

Philharmonic's Thanksgiving Concert

Thanksgiving night proved an off-night for Artur Rodzinski and the Philharmonic in Carnegie Hall. The orchestra sounded thick, there was little variation in dynamics, nor were the tempi distinguished. The Brahms G minor piano Quartet in the Schönberg transcription for full orchestra did not fare well in its new garb. Dr. Rodzinski offered, in addition to the Euryanthe overture of Weber, the First Symphony of Shostakovitch. In the latter work, which the conductor has played for many seasons, one heard music by a 19-year-old composer which showed genius in every bar. There are reminiscences of Stravinsky and Sibelius, but the work has constructive skill and sincerity of purpose of a rare order. Here again Rodzinski was able to demonstrate his remarkable understanding of Russian repertoire.

The Weber and Shostakovitch works were repeated at the Nov. 29 matinee. Dr. Rodzinski on this occasion also offered Morton Gould's Spirituals and the prelude to Tannhäuser.

Petri with Black Orchestra

Frank Black's technical mastery of conducting is not news, of course; therefore his achievement as a leader and transcriber of masterworks at the second concert of the NBC String Orchestra at Carnegie Hall on Nov. 27 simply sustained the reputation of the radio musician. The feat of Conductor Black on this occasion was the transcription of Beethoven's E flat sonata, Op. 7, and the adaption of Debussy's quartet, for his stringed ensemble. In both instances he was highly successful. Egon Petri, the soloist, played with his vast virtuosity and understanding the Busoni arrangement of Bach's D minor piano concerto.

Unfamiliar Tchaikovsky

A rare overture called The Storm, based on Ostrovsky's drama of the same name, and composed by Tchaikovsky when he was twenty-four, was conducted by Stokowski at the Nov. 29 broadcast of the NBC Symphony Orchestra at Radio City. The rest of the program consisted of Tchaikovsky's Fifth Symphony.

The Overture is interesting even if not great music, and shows some of the melodic vein, passion, rhythmic force and instrumental mastery that came to such splendid flowering in the later works of Tchaikovsky.

The "story," as noted in pencil by the composer in his instrumentation sketchbook (1863-64), briefly concerns Catherine's childhood and life before marriage; the threatening of the storm; her longing for a truer love and happiness; her spiritual conflict; evening on the banks of the Volga; the same conflict but with traces of feverish joy; the coming of the storm; The Storm; the climax of her desperate conflict—Death.

Stokowski gave his well known picturesque and pulsing interpretation of the symphony and under his baton the lastingly lovely music exerted all its compelling beauty and power.

Toscanini and Traubel in Wagner Benefit

Toscanini, Traubel and Wagner formed a powerful trinity at the Red Cross benefit concert held in Carnegie Hall, with the Philharmonic Orchestra on Nov. 30. With the exception of the Siegfried Idyll, the program was made up of excerpts from the Wagner operas. Mme. Traubel sang the Liebestod from Tristan and Isolde and the Immolation Scene from Götterdämmerung.

The American soprano, gloriously in voice, sent forth tones that moved and thrilled, what their sheer body and beauty, and the intensity of the emotion that colored them. Her performance was that of a great Wagnerian artist and the audience pulsed with enthusiasm.

Toscanini needs no new encomiums as a masterful interpreter of Wagner's scores. As always, he gave searching illumination to the music, and stimulated his players to the highest degree of warmth and technical efficiency.

Rodzinski Leads Shostakovitch

Having played the Shostakovitch No. 7 in his own Cleveland, Rodzinski gave New York an opportunity of hearing his conception of the work when he led the Philharmonic on Dec. 3. The Rodzinski reading was generally lyrical, with some different stresses and a generally fast tempi. The Handel-Beecham suite from Il Pastor Fido provided a sharp contrast. The five pieces were melodious and delightful *morceaux* as set forth by the conductor.

Philharmonic Centennial Marked

On Dec. 7, 1842, the Philharmonic Orchestra began its existence. On Dec. 6, 1942, its Carnegie Hall program conducted by Rodzinski, included two numbers heard at the first cnocert, Weber's Oberon Overture, and Beethoven's Fifth Symphony. The rest of this Sunday afternoon seance offered a new symphonic poem, Bataan, by Harl McDonald, two movements from Dvorak's New World Symphony, and Sousa's march, Stars and Stripes Forever.

Played on the first anniversary (less one day) of the Pearl Harbor attack, McDonald's opus, the second in a series of three concerned with the present war (October, 1941, and Treachery are the others), has marching themes, exotic harmonies to denote Philippine atmosphere, and passages descriptive of battle. The beginning and finale are quiet. Excellent orchestral writing and an easily discernible program mark this music.

Rodzinski had the orchestra on its toes throughout the program, and climaxed his efforts with a particularly momentous proclamation of the Beethoven masterwork. The spirited Sousa march (also a masterwork of its kind) was done so rousingly that it had to be repeated.

Corigliano Soloist with New Queens Orchestra

FOREST HILLS, N. Y.—The newly-formed Queens Symphonic Society, Robert Stanley conductor, gave its inaugural concert Dec. 16 at the High School Auditorium, with John Corigliano as soloist. Mr. Corigliano, assistant concertmaster of the New York Philharmonic-Symphony Orchestra, is a resident of Forest Hills and the first of a number of distinguished artists to appear with the orchestra this season. He was heard in a brilliant reading of the Mendelssohn violin concerto. The remainder of the program was devoted to attractively played works of Beethoven, Gretry, Tchaikovsky and Johann Strauss. S. B. W.

(*Please turn to page* 20)

MARJORIE LAWRENCE CONGRATULATED

by Annamary Dickey, Metropolitan Opera soprano, at Miss Lawrence's Town Hall recital on Nov. 29. The event was attended by many musicians. Directly behind Miss Lawrence, who is seated, are Mildred Dilling, harpist, and Eva Gauthier, soprano. Gertrude Effenbach, pianist, is chatting in the background.

Atlanta Season Has Good Start

By EUGENIA B. HARTY

ATLANTA, GA. — The local concert season is well underway, with the city's four series already successfully launched by native artists, three of these making Atlanta debuts.

Baritone Osie Hawkins, one of the newest members of the Metropolitan Opera, opened the Atlanta Music Club's concert series at the Woman's Club auditorium, lately. The young Southern singer lived up to the high hopes of an interested, exacting audience. It had been through the Music Club's efforts, financial and otherwise, that Hawkins "got his chance."

The Georgia Tech Students Series in its first concert this year introduced Mario Braggiotti's new piano partner, 23-year-old Walter Shaw, who replaced Jacques Fray, now in government service. A capacity audience at the Tech auditorium gave the duo-pianists ovations.

Other artists scheduled for concerts here this season include Jascha Heifetz, Vladimir Horowitz, Dimitri Mitropoulos conducting the Minneapolis Symphony orchestra with Claudio Arrau, soloist; Helen Traubel, Lily Pons, the Ballet Theatre; the Charles L. Wagner Company in La Boheme, Guiomar Novaes, Zino Francescatti, and Robert Weede.

Russian Opera Cycle for N. Y.

A cycle of four Russian operas will be presented in concert form at Town Hall, New York, by Michel Kachouk. Glinka's Russlan and Ludmilla will be given on Dec. 26 to commemorate the centennial of its first performance in St. Petersburg. Dargomyzhsky's Russalka will be sung on Jan. 30; Tchaikovsky's Eugen Onegin on Feb. 27 and Moussorgsky's Khovanstchina on April 3. Ivan Basilevsky is the musical director of the company, which includes Julia Charol, Nadezhda Cortez-Hinnings, Ruth Ives, Maria Maximovitch, Nadezhda Ray, Valentina Valentinova, Valentina Vishnevska, Sidor Belarsky, Boris Belostotsky, Ivan Ivantzoff, Stephan Kozakevitch, Maxim Panteleeff, Ivan Petroff, David Tulchinoff and Boris Voronovsky.

Metropolitan Opera Debuts of New Singers and Novel Casts Mark First Weeks of Season

(*Continued from page* 3)

pouring of song and his telling projection of the text.

Thorborg made magnificent utterance of Waltraute's impassioned plea to Brünnhilde. Emanuel List gave his keen, impressive version of the sinister Hagen. Messrs. Janssen (Gunther) and Olitzki (Alberich) added effectively to the ensemble. Irene Jessner was an attractive and euphonious Gutrune. The cast also included Mmes. Eleanor Steber, Mona Paulee, Anna Kaskas, Mary Van Kirk, Margaret Harshaw and Doris Doree, the latter two (Norns) making their debuts, and the first-named three singing particularly agreeably as the Rhine Maidens. Messrs. Dudley and Engelman were the Two Vassals. New episodes of stage direction helped the performance strikingly.

Beecham Conducts Carmen

At the Nov. 26 performance, Carmen stole Don Jose from Micaela as usual. But in the third act, singing Micaela's romance Licia Albanese delivered her song with such beautiful quality of tone, perfect phrasing, and sentiment so sincere, that the house loosed an ovation lasting several minutes. The rest of her musical contribution was in kind.

Sir Thomas Beecham led the score with his customary flexibility and fire. René Maison, forcing high tones not exactly mellifluous, and rather dignified in his movements, put credible action into his scenes with Carmen.

Lily Djanel gave a competent version of the vivid temptress from Seville. Her voice has some of the prescribed dark coloring, but not all of the Andalusian warmth. Best of her numbers was the eloquent sounding of the Card Song. Both artists gave a convincing performance of the final scene. Alexander Sved, with mellow rounded tones and the necessary élan, did the Toreador Song rousingly and portrayed Ercamillo dramatically.

A Metropolitan debut was that of basso Lorenzo Alvary who was born in Hungary, but had made American appearances in San Francisco, St. Louis, Chicago and Cincinnati. In the subsidiary role of Zuniga, he found little chance to shine, but revealed respectable qualities that should register more strikingly later in the season. Useful offerings were those of Mmes. Olheim and Votipka, and Messrs. Cehanovsky, De Paolis, and Engleman. The ballet scored strongly with a well conceived and lively dance series in the last act.

MARITA FARELL,

soprano of the Metropolitan Opera, opened that company's first full wartime season in Philadelphia on Nov. 24 when she sang The Star-Spangled Banner before the curtain rose on the performance of Don Giovanni, in which she was the Zerlina.

First Magic Flute Sung

With Lillian Raymondi, American soprano, making her debut in the role of Papagena, and Josephine Antoine, another native soprano, as the Queen of the Night, the first Magic Flute of the season was sung on Nov. 27. The cast otherwise was that of last year; the version was again the English arrangement by Ruth and Thomas Martin, and Bruno Walter once more gave of his sensitive musicianship, so that the comedy stood forth without overstepping the bounds of taste.

Miss Raymondi was a charming and acceptable newcomer. Miss Antoine likewise was successful as the raging Queen. Charles Kullman was a manly Tamino and Ezio Pinza, in his first appearance of the season, was the Sarastro. John Brownlee's Papageno is established. Jarmila Novotna's Pamina showed an authoritative understanding of the Mozart style. The orchestra, under the persuasive Walter baton, gave its best performance of the week.

Lucia in New Dress

Lily Pons provided a glittering exhibition of her art as Lucia in the initial performance of Donizetti's work at the matinee, Nov. 28. The Mad Scene, always a superb opportunity for Miss Pons, on this occasion was especially auspicious for the artist, as well as for the grateful audience. Jan Peerce's first venture with the part of Edgardo was successful, showing his ample, warm vocal resources and his acting ability. John Garris, called on to replace de Paolis at the last minute, presented a creditable portrayal of Arturo. Valentino and Moscona were the able interpreters of the roles of Ashton and Raimondo. Conductor Frank St. Leger held the performance together in splendid style.

The refurbished wardrobes and *décor* by Richard Rychtarik are colorful and worthy of the presentation.

Grace Moore as Mimi

A completely filled house greeted the seasonal return of Grace Moore, in La Bohême, and accorded the artist a welcome that must have warmed her heart. She achieved the best Mimi she has ever done in New York. Her voice had bloom, power and delicacy and she used it with unfailing surety and effect. The delineation had romantic charm throughout, and moving pathos in the last act.

A newcomer, making her local debut, was 21-year-old Frances Greer, from Arkansas, singing the role of Musetta. She is a Metropolitan Auditions of the Air winner and had made many appearances with the Philadelphia Opera Company. Miss Greer, unusually attractive, looked the picture of youth, and gave the requisite pert and coquettish impersonation. Her voice is light, of silvery quality, and was employed intelligently. She promises to be a worthwhile addition to the Metropolitan casts.

Frederick Jagel, as Rodolfo, encompassed his customary smooth, well directed vocalism and purposeful acting. His high tones has especial body and ring. Francesco Valentino (Marcello) and Salvatore Baccaloni (doubling as Alcindoro and Benoit) furnished excellent tonal and character contributions. Norman Cordon won individual honors with a finely etched portrait of Colline, and affecting delivery of the Coat Song.

Cesare Sodero, conducting, showed detailed knowledge of the score, and tasteful management of tempi and dynamics. His accompaniments were models of discretion.

Lakmé Has New Heroine

At the Metropolitan presentation of Delibes' Lakmé on Dec. 2, an untried singer who had never before sung in grand opera stepped into the heroine's role. Marie Wilkins, an Auditions of the Air semi-finalist of last year, from Kansas, when Miss Pons became indisposed, was persuaded to undertake it, after a few hours of rehearsal, as no singer in the company was prepared to sing the part.

Photo by Alfredo Valente

TRAUBEL AS ISOLDE

Considering everything, Miss Wilkins carried out her task in a most admirable manner. She is naturally graceful, knows how to get around a stage and has a voice of good quality which is well placed. More appearances are necessary before a true estimate of the young artist's capabilities can be given.

Another local debut was that of Jacques Gerard in the role of Gerald. Mr. Gerard has had a great deal of previous opera experience, and has sung this same role opposite Lily Pons in La Baule, France. His voice was pleasing and intelligently produced and his performance was dependable. Ezio Pinza (Nilakantha) just about stole the show, while Irra Petina, Marita Farell, Lucielle Browning and Doris Doe were all excellent in the secondary assignments.

The score, under the direction of Pelletier, was played with charm and style, and kept moving at a good pace. The ballet is discussed on the dance page.

Don Giovanni Restudied

The Metropolitan's policy of restudying older works yielded good results in the season's first Don Giovanni on Dec. 3. The Mozart work had a superb musical performance under Bruno Walter's baton and the stage direction and lighting, under Herbert Graf, abounded in felicitous details.

The cast included an excellent Don in Ezio Pinza, less exuberant and more in the dramatic picture; a fine Don Ottavio in Richard Crooks, who has never sung the static, exacting role better; a Leporello in Salvatore Baccaloni of dramatic cunning and humanity of song; and a good new Masetto in Mack Harrel. Norman Cordon dealt creditably with the Commendatore. Donna Anna's tones were not wholly free during the earlier evening, but Zinka Milanov dealt capably with the latter aria and finale. Jarmila Novotna portrayed an aristocratic and often exquisite voiced Elvira. Zerlina was fetching and tender in the version of Marita Farell. But it was the excellent ensemble work throughout the evening that was the chief feature. At the close there were many calls for the artists, conductor and stage director.

Traubel's First Isolde

Following her assumptions of the Brünnhildes in the Ring operas at the Metropolitan, Helen Traubel made her first appearance there as Isolde on Dec. 4. The debut, in spite of some shortcomings, was impressive and an augur for future finished performances when Mme. Traubel has assimilated all the requirements of the towering role. On the credit side at present, one lists her lovely voice, rich and smooth, her musical control, and her unfailing sincerity in feeling and delivery; also, many moments of eloquence in action calling for restrained, tender expression.

It was wise to eschew the shouting so often heard from Wagnerian sopranos, but some of the love music in the second act, and particularly the Liebestod suffered from undue repression. The conductor was no help at such times, for Leinsdorf kept the orchestral volume out of all proportion to the tonal utterance of the soprano.

On the whole, this performance made one rejoice that a young American singer could, after such short experience, effect so commendable an essay in what is perhaps the supreme test (Götterdämmerung excepted) for any dramatic soprano. The audience took the singer to its heart, showered her with enthusiastic applause and ovations at the conclusion of the opera.

Lauritz Melchior gave his vital enactment of the hero, the singing and acting being especially poignant in the last act. Alexander Kipnis, a benign and vibrant-toned King, scored splendidly with stirring declamation of the second act soliloquy. Julius Huehn's sympathetically sung Kurvenal had convincing vigor and pathos. Kerstin Thorborg was magnificent as Brangäne, a sweeping portrayal intensively sung. Leinsdorf has given a better baton account in Tristan than on this occasion.

Albanese in Appealing Traviata

This Saturday matinée audience heard a Violetta in La Traviata who has rarely been equalled in refined singing and appealing projection of the role. Licia Albanese achieved that distinction and won a complete success. Unlike most other Violettas, she did not strive for large utterance and heroic dramatics, but sang with delicate lyricism (as called for by the music) and made the character one of romantic fragrance and pathetic fragility. It was an altogether beautiful performance.

Matching the heroine in youthful action, mien and figure, Charles Kullman made vocal brilliancy subservient to euphony and sentiment in delivery. His singing had continuous charm and unfailing finish. Lawrence Tibbett resumed his role of the elder Germont, and won fitting tribute after his full-toned and smoothly-phrased delivery of Di Provenza.

Others in the cast were Mmes. Votipka and Olheim, and Messrs. De Paolis, Cehanovsky, D'Angelo and Alvary. Cesare Sodero directed the orchestra with technical finesse and a subtle sense of color values. He should have been a Metropolitan conductor long ago.

Faust Returns

Faust was presented for the first time this season on the evening of Dec. 5, with Helen Jepson as Marguerite, Raoul Jobin as Faust, and Norman Cordon as Mephistopheles, under Wilfred Pelletier. Cordon's portrayal again proved striking from the histrionic and vocal standpoint. Miss Jepson and Jobin encompassed their roles with considerable vocal beauty with especial success in the ensembles. Cehanovsky as Valentine, Irra Petina as a rich-voiced Siebel, Doris Doe, a fine Martha, and Wilfred Engelman as Wagner completed the competent cast.

THE DANCE: Ballet Plays the Handmaiden In Opera Production Scheme

By ROSALYN KROKOVER
Dance Editor, Musical Courier

With the ballet companies on tour and many individual soloists engaged in USO shows, the dance public has had to look to the incidental dances by opera ballet forces during the last fortnight for its terpsichorean diversion.

The New Opera Company kept Balanchine and the American Ballet School dancers on their toes. The immediate success of Rosalinda necessitated the retaining of two ballet companies. One moved on to Broadway with this Johann Strauss operetta, while the other made its home with the New Opera Company, supplying all the incidental dances. However, on one of the bills, when a shorter opera was given, there was opportunity for a full-length ballet. It was at this point that a little ingenious manipulating was in order. Ballet Imperial, the work selected for the occasion, called for the combined number of dancers.

Luckily, the Rosalinda dances did not occur until the second act. By billing Ballet Imperial first, the dancers from the operetta had just enough time to take their curtain call, jump a cab, and —presto! From the stately and pompous dances of the Russian Imperial ballet they turned nonchalantly to tripping through the light and gay waltzes of old Vienna.

Solo dancers in the combined companies were William Dollar, Jose Limon, Mary Ellen, Gisella Caccialanza and Elsie Reiman. One ballet boy, Frank Moncion, was inducted during the series and had to be replaced by Jack Solod.

Lakmé Ballet at Metropolitan

In recent years the Metropolitan has completely discarded the practice of a double bill consisting of an opera and ballet, so one must be content with just the dances composed specifically for the productions.

One of the operas which gives the ballet more opportunity than the inevitable incidental dances is Delibes' Lakmé. It was presented by the Metropolitan Opera on Dec. 2.

Delibes' music for the dance has always been popular, and the music he composed for the ballet in the second act of Lakmé is no exception. It is melodious, its rhythmic patterns are clean cut and it is, for the most part, airy and gay.

Photo by Nell Greenfield

SIMONE MICHELLE
in her dance creation, The Call, to music by Bach.

Laurent Novikoff, the Metropolitan's ballet master, has composed dances (five in all) that are completely in harmony with the French-Oriental opera.

The opening Andante, neatly danced by the corps de ballet, provided an excellent introduction for the first soloist, Ruthanna Boris, who danced the Allegretto vivo with her usual vibrancy and technical celerity.

This was followed by another Andante movement interpreted by Monna Montes and Alexis Dolinoff. Miss Montes was striking, her movements were so articulate and she dances in such a grand style that nothing was lost of her art in the tremendous auditorium. Jack Gansert, an accomplished and distinctive dancer who is new to the Opera Ballet, joined Dolinoff in the Dance of the Slaves. The scene closed with a colorful dance by the entire ballet.

The young French dancer, Simone Michelle, presented a program of interpretative dances in the New York Times Hall on Dec. 1. Miss Michelle is a product of the Jooss-Leeder school and has, for the last few years, devoted all of her efforts in developing a personal style. She works with intelligence and intensity, and she always composes within her own technical range. The dances, varied in subject matter, revealed a rare musical sensitivity and dramatic force.

These qualities were especially apparent in a work called the Four Seasons, set to music by Ibert-Debussy. The transformation of one mood and color of each season to another was portrayed vividly with only the assistance of a few changes in lighting.

A Mazurka by Chopin was delightfully danced and costumed. In contrast, Miss Michelle was equally convincing in a stirring and dramatically effective unaccompanied dance, Apparition. Careful attention to details undoubtedly enhanced this dance and was a contributing factor to the success of the entire evening.

The program closed with a charming dance, La Lorraine, which had to be repeated. The music, taken from French folklore, was arranged by Hellmut Baerwald, who also played excellent accompaniments for the dancer. The costumes, far above average, were designed by Miss Michelle, executed by Hilda Grossman.

Dance Jottings

Those present at the Nov. 24 program given by La Meri and the Natya dancers at the Ethnologic Dance Center, had the good fortune of hearing a most interesting talk by the eminent Viennese dance critic, Felix Cleve. J. J. Singh, President of the India League was the speaker on the Dec. 8 program. Also on the program were Madrasi, Maroccan and Polynesian dances by La Meri and her group. . . . Jane Dudley, Sophie Maslow, William Bales and the New Dance Group appeared recently on the Students Dance Recitals series at the Central High School . . . . A joint program by Valerie Bettis, Erick Hawkins and Sybil Shearer was given at the Y.M.H.A. on Dec. 6. . . .

The Negro Dance Company had its second Lecture-Recital on Negro Music and Dance on Dec. 6 with Eugene Loring presiding. Iva Kitchell and her accompanist, Arthur Paget have just returned from an extensive tour of the Southwest. . . . Ruthanna Boris, soloist for the Metropolitan Opera Ballet, danced at the benefit party of the New York Guild for the Jewish Blind, in the Waldorf-Astoria Ballroom on Nov. 25.

The Courier Boosts a Soldier's Morale

Somewhere in Australia, Nov. 5, 1942.

Dear Musical Courier:

A dear friend of mine, the violinist, Eddie Katz, sent me the July, 1942, copy of the Courier, which I read with much pleasure. I was glad to get in touch again with the world I once knew as an accompanist in and about Chicago and New York. I was interested to find my friend and fellow student, Charles Richards, listed in the Musicians Roll of Honor. I have not heard from or about him in years and would like to get in touch with him. Would it be asking too much to have you send me his present address? I would appreciate it immensely.

I'm hoping that more Couriers find their way to this far off and lonely spot. They certainly do things for my morale. I have been down here for more than seven months now and have had to get along on a minimum of good music.

I was fortunate when first coming to this country, to be able to hear a recital by Ignaz Friedman, as well as several concerts by one of their symphony orchestras. While the orchestra was stripped of all young blood and was no longer up to its peacetime standards, it gave remarkably good performances which were played to packed houses. Among the interesting soloists I heard were the native pianist, Isador Goodman, playing the Beethoven 4th and the Rachmaninoff 2nd, and the remarkable French violinist, Jeanne Gautier. The English violinist, Thomas Matthews (supposedly a former principal of the London Philharmonic), has been heard frequently, too.

This country should be a wide open field for really top-notch young artists after we clean up this mess. I have been doing quite a bit of careful reconnaisance work along this line and it looks good to me. Thanking you for Pvt. Richard's address, I am,

Sincerely yours,
CORP. TECH. SIDNEY J. STAFFORD

Concerts in Birmingham

BIRMINGHAM, ALA.—John Charles Thomas was presented in concert under the auspices of the Birmingham Music Club, as its first offering of the Artist Series this season. Some 4,500 applauded his songs heartily and demanded many encores.

The Charles L. Wagner production of La Boheme was presented by the Birmingham Music Club in the Musical Auditorium, and drew 5,000 enthusiastic opera-lovers. Hilda Burke and Armand Tokatyan sang the leading roles and were ably supported. The orchestra was conducted by Giuseppe Bamboschek.

The Birmingham College of Music, Guy C. Allen, president, has purchased and occupied a handsome mansion in the residential section, where greater facilities for the expansion of the school's work are available. ALICE GRAHAM.

Gearhart and Morley Duo Visits Many States

Livingston Gearhart and Virginia Morley, duo-pianists, are fulfilling engagements this season in Salinas and Visalia, Calif.; Logan, Utah; Greeley, Colo.; Lubbock, Tex.; St. Catherine's, Ont.; Taunton, Mass.; York, Penna.; Fergus Falls, Minn.; Kingsport, Tenn.; Wellsville and Watertown, N. Y.; Lancaster, O.; and for the Haarlem Philarhmonic Society in New York.

Gordon Quartet Has 2 New Members

Jacques Gordon has reorganized his quartet. Mr. Gordon, a member of the faculty at the Eastman School, has selected William Nowinski and Bernard Milofsky to join himself and Fritz Magg in the ensemble. The new members made their first appearance on Nov. 29 in Town Hall for the New Friends of Music.

Achron and Karena in Joint List

Isidor Achron, composer-pianist and Lea Karena, mezzo-soprano, give their first joint recital in Town Hall on Jan. 16. Mme. Karena will sing Scandinavian and Russian songs in the original languages as well as a group in English. Mr. Achron's program will include the premieres of his own Suite Grotesque and Valse de Concert both of which were recently completed.

Hubert Heard

Marcel Hubert, American-French cellist, on Dec. 13 appeared in recital at Kaufman Auditorium, New York. On Dec. 16 he appears for the Coordinating Council of French Relief Societies with Gaby Casadesus, pianist, and René Le Roy, flutist.

Toscanini Family Pictured

A young artist photographer, Susan Hoeller (daughter of the late Stefan Zweig, the author), has made a book of photographs of Toscanini and his family, after exhibiting some of the examples in the art room of Carnegie Hall last Spring, where at present her photographs of Bruno Walter are being shown.

Britt Sextet to Visit Cuba

The Britt String Sextet recently appeared in concert in Washington, D. C., and Pittsfield and Cambridge, Mass. Dec. 2 a program was given at Amherst College, Amherst, Mass., and on Dec. 7, at the Bohemians Club in New York. During January, the Sextet plays in Havana.

La Meri SCHOOL of NATYA
ETHNOLOGIC DANCE CENTER
Write for brochure
5 WEST 46th STREET, NEW YORK

SIMONE MICHELLE
SOLO DANCE RECITALS
Suite 701, 119 West 57th St., New York City

BALLET THEATRE
Company of 125 with Symphony Orchestra
Exclusive Mgt.: HUROK ATTRACTIONS, INC.
711 Fifth Avenue, New York City

IVA KITCHELL
DANCE
PANTOMIMES and PARODIES
Suite 703, 119 West 57th St., New York City

ARGENTINITA
AND HER ENSEMBLE
Management: PAUL SCHIFF, 630 Fifth Ave., N. Y. C.

MIRIAM WINSLOW
CONCERT DANCER
Management: Willmore & Powers,
2 West 45th Street, New York

PHILADELPHIA: Home Orchestra and Opera Companies Earn Ovations

PHILADELPHIA.—The Philadelphia Orchestra concerts of Nov. 27 and 28 were devoted to Shostakovitch—his Prelude and Scherzo for Strings, Op. 11, and the Seventh Symphony, the latter a first performance by the Philadelphia Orchestra.

A capacity audience greeted La Scala Opera Company's performance of Rigoletto in the Academy of Music, Nov. 25. Hilde Reggiani made a splendid Gilda, De Surra an impressive Rigoletto. Bruno Landi sang well the La donne e mobile, but his acting was stiff. Nino Ruisi was the distinctive Sparafucile; Ada Belle Files made her local debut as Maddalena successfully, Bamboschek conducted.

Oscar Shumsky, Philadelphia violinist, now in the Navy, was the soloist for the Philadelphia Orchestra concerts, Dec. 4 and 5, playing the Goldmark Concerto in A minor. His newly acquired refinement of style has not changed the clear purity of his tone. The Third Symphony by Roy Harris, in one movement is a fine example of a modern composition in polyphonic style, a strong and very American composition. Mr. Ormandy closed with a powerful performance of the Brahms Fourth.

The Philadelphia Opera Company opened its season with Mozart's Marriage of Figaro, Dec. 1. Sylvan Levin deserves praise for the tone of the orchestra and its balance. The translation of the libretto is in doubtful taste. Robbert Brink made his Philadelphia debut as Figaro. Sylvia Morgan was a spritely Susanna, Emma Beldan a dignified Countess, and Howard Vanderburg a competent Count; lesser roles were also ably sung.

The Philadelphia Orchestra's Christmas Concert for Youth, conducted by Mr. Ormandy, was given at the Academy on Dec. 7. Constance Stokes, young Negro soprano, pupil of Euphemia G. Gregory, has a lovely voice, not as yet quite powerful enough for O Mio Fernando from Donizetti's La Favorita. Her fluent quality was fully displayed in Dvorak's Songs My Mother Taught Me.

The All Star Series, Emma Feldman manager, brought Marian Anderson to Philadelphia Dec. 3 for her only recital here this season. There was not a vacant seat in the house, and a hundred men in uniform were on the stage. After the Schubert group, the soldiers rose as a man in tribute to Miss Anderson.

Philadelphia Orchestra Plays for Soldiers

At present, like all people and organizations, the Philadelphia Orchestra is girding itself to meet the exigencies of a world at war. There are six stars in the personnel Service Flag. While there are no stars in the Service Flag for them, several members of the Board of Directors are serving the war effort in various capacities. Mr. Ormandy helped with the organization of the Philadelphia Navy Yard Band and rehearsed with them several times last summer.

That people, at least in Philadelphia and New York, are beginning to live from day to day is shown by the fact that the subscription sale is under normal and the sale of tickets for separate concerts above normal.

That is not a true picture of Baltimore and Washington. In these cities the S.R.O. sign is needed for all concerts.

There is great demand for the tickets given to the men in uniform. The Friday afternoon radio appeal for funds to purchase tickets for this purpose brings a more than generous response—and many interesting letters. The Women's Committee sell box seats, which are presented to officers and their wives or sweethearts.

As usual, the orchestra is giving tickets to a number of social agencies, and, in addition, to men in the services for Monday concerts. Many of these tickets are purchased by families having men in the Army.

The orchestra opened the season with a concert in the Field House at Camp Dix. It was a gala affair and thoroughly enjoyed. While the orchestra is cooperating with the Government in every way, these concerts are not under USO. Mr. Ormandy and the men donate their services and the orchestra defrays travel and incidental expenses.

Air raid drills are a part of some concerts. It is interesting to note that the adults get to their "spots" more rapidly than the Youth Concert audiences!

It is becoming increasingly difficult, the management reports, to replace scores. As foreign editions are out of the market, it is now necessary to copy parts and sometimes entire scores—a difficult., painstaking and expensive task.

It is with keen regret that the long tour of the orchestra was cancelled. To travel with such a huge organization is difficult in peace time, and almost impossible in war time.

GERTRUDE MACBURNEY.

New Opera Heard in Macbeth and Queen of Spades

Verdi's Macbeth, a feature of the New Opera Company's repertoire last season, was presented again on Dec. 2 at the Broadway Theatre. The improvement over a year ago was notable. Both Jess Walters, in the title role, and Florence Kirk, as Lady Macbeth, have tightened their understanding of their parts and gained vocally. The chorus, which the composer literally dragged in, sang well. Incidentally the best music of the opera can be found in the choral sections. Robert Marshall's MacDuff and Roberto Silva's Banquo were well conceived. Fritz Stiedry's conducting was sincere but somewhat lacking in temperament.

Making her only appearance in the role of Lady Macbeth at the matinee on Dec. 5, Regina Resnik, soprano, proved a promising and talented artist; she showed poise and temperament and a distinct flair for the stage. The voice was easily produced and of good size for the auditorium.

The New Opera season of five weeks closed on Dec. 8. The other revival in its final weeks was that of Tchaikovsky's Queen of Spades, sung in English, as it was last season. The work was produced with elaborate scenic mounting and costuming, and with a cast headed by Norbert Ardelli as a resonant Ghermann, Winifred Heidt a striking Countess, and Mary Emerson an appealing Lisa. Hugh Thompson as Prince Yeletsky showed a pleasing voice and bearing. Subsidiary roles were well sustained. Emil Cooper conducted with veteran surety and the chorus sang with particular refinement and charm. Most pleasing was the scene of the pastoral, in which both dancers and singers cooperated skillfully.

D. N.

GRACE PANVINI *is, without doubt, the best coloratura soprano of the day.*—*Grena Bennett, N. Y. Journal-American, Nov. 20, 1942*

Her 'Mad Scene' as Lucia was exquisitely done.
—*Richard D. Saunders, Citizen News, Hollywood, Mar. 9, 1942*

Her voice is pure, bright, of silvery texture, and startling range. . . . Set a Water Gate record for ease and brilliance in the highest register. Remembering that — — — — — preceded Miss Panvini in this setting, the record is significant.
—*Glenn Dillard Gunn, Times-Herald, Washington, D. C., Aug. 12, 1942*

Miss Panvini has an exquisite voice. It has range, volume and sheen, plus the sensitivity to pitch without which a coloratura is doomed. . . . 'Caro Nome' was memorable for something besides the fireworks.
—*Claudia Cassidy, Chicago Sun, Apr. 16, 1942*

The star of the occasion was unquestionably Grace Panvini, who sang Rosina's music with all the brilliance it requires, whose voice has body and quality and refinement, who is an intelligent musician and a capable actress to boot.
—*Alfred Frankenstein, San Francisco Chronicle, Mar. 18, 1942*

Sensational singing marked the San Carlo Opera Company's performance last night as a new and towering voice from the lips of slender and warm-acting Grace Panvini thrilled through the little girl's role of Gilda.
—*Carl Branson, Los Angeles Eve. Herald & Express, Mar. 5, 1942*

Personal Representative:
ERIC SEMON
N.C.A.C., 711 5th Ave., New York

NOW TOURING AS SOLOIST WITH SIGMUND ROMBERG AND CONCERT ORCHESTRA

CHICAGO

(*Continued from page 3*)

Richard Crooks, Raoul Jobin, Felix Knight, Nino Martini, Giovanni Martinelli, James Melton, Richard Bonelli, Alexander Kipnis, Nicola Moscona, John Charles Thomas and Lawrence Tibbett, we sometimes nevertheless feel a nostalgia for the long era when Chicago boasted a company all its own, when singers were honored to call themselves members of the Chicago Opera.

Verdi's Aida, Traviata and Trovatore received the most repetitions during the short season, but were presented with different castings, and thus interest was not lacking. Carmen and Barber of Seville were next in favor. Moniuszko's Halka, sung in Polish by an all star cast, with the Polish-American conductor, Jerzy Bojanowski, at the helm, was for the first time included in the regular subscription series of an American opera company. Lucia, Mignon, Martha (in English), Faust, Manon, Cavalleria Rusticana and Pagliacci, Tosca, Rigoletto, Tales of Hoffmann (in English) and Otello made the sum total of the twenty-five presentations of the five-week season.

If the stars of the Metropolitan lived up to their renown, resident singers also had their inning in smaller roles and so did regular members of the San Carlo Opera Company, who were called upon occasionally to fill important assignments. Of our resident singers, those who shone particularly were Valerie Glowacki, Virginia Haskins, Monna Van, Mona Bradford, Margery Mayer, Gladys Zeiher, Mary Kampo, Giuseppe Cavadore, George Czaplicki, Bruce Foote, Virgilio Lazzari, Mark Love, Edward Stack and Vittorio Trevisan.

The conducting staff was imposing, with Carlo Peroni and Jerzy Bojanowski carrying the heaviest loads. Laszlo Halasz of St. Louis, Dino Bigalli and Leo Kopp of Chicago, with Pietro Cimara, Fausto Cleva, Robert Lawrence, Giuseppe Bamboschek and Alexander Smallens of New York capably fulfilled their tasks on the podium.

Elman and Schnabel Soloists

Playing admirably the Tchaikovsky violin concerto under the baton of Hans Lange, Mischa Elman made his twenty-seventh appearance with our orchestra a milestone of his brilliant career. Artur Schnabel established a record, playing no less than four times in eight days with the orchestra, including a Milwaukee appearance. The Tuesday subscribers were treated to a notable performance of Beethoven's Emperor Concerto and Thursday-Friday patrons heard the master's fourth concerto presented in all its glory. Lange may not season his programs with many absolute novelties, but he offers seldom-performed works. The Roussel F major suite, not heard in four years proved a happy revival; likewise the overture to Cimarosa's Il Matrimonio Segreto and Haydn's "Bugle Call'" Symphony.

Throngs Hear Rachmaninoff and Anderson

Orchestra Hall was not large enough to accommodate all the admirers of Rachmaninoff for his only Chicago recital of the season under the sponsorship of the Allied Arts Corporation. Hundreds being turned away for the recital of Marion Anderson at the Civic Opera House, the same management has engaged the contralto for another program on April 4.

Ganz With St. Louis Symphony

Rudolph Ganz appears too seldom as soloist in the city in which he is the guiding light in music. Thus Chicagoans turned out *en masse* to hear him play the Tchaikovsky Concerto No. 1 as soloist with the St. Louis Symphony at Orchestra Hall. The long tried work has seldom been performed more eloquently or more forcefully and poetically than at the hands of this virtuoso of the keyboard, nor have its interpreters been more enthusiastically rewarded. Vladimir Golschmann's way with Shostakovitch's first symphony was interesting, illuminating and sometimes stunning. The St. Louis orchestra has developed considerably since it was last heard here. The players carried away with them the admiration of Chicago concert-goers.

Bertha Ott Award Winners Give Recitals

Were it not for Bertha Ott and the Society of American Musicians, many a young talent would remain unheard. Fortunately, in the last few years our leading woman impresario has brought to the fore a number of unknown musicians who after their debut recitals have made their way successfully in the profession. Among the winners of the young artist contests of the Society of American Musicians, who recently gave their awarded recitals under Miss Ott's direction, were Adele Modjeska, violinist; Marjorie Maulsby, pianist, and Robert McFerrin, baritone.

Photo by C. M. Frank Studio

JENNIE TOUREL CONGRATULATED

by Richard Crooks at the Chicago Opera performance of Mignon on Nov. 18, in which the French mezzo-soprano sang the title role to his Wilhelm. Miss Tourel sings two performances of the title role in Carmen with the Philadelphia La Scala Company on Dec. 16 and 18 in Baltimore and Philadelphia, respectively.

Mme. Herman Devries brings her talented students before the public on many occasions throughout the year. Her concert group, made up of child prodigies, college and high school boys and girls, appeared recently at the new Max Strauss Centre auditorium in a "Victory" Concert that featured patriotic songs in which the large audience joined. Mme. Devries furnished fine accompaniments, besides appearing in her usual role of narrator.

Hanna Butler's Studens in Recital

Shirley Preisler, Terry Rivet, Louise Siedenfuss, Clara Larsen, Lionel Crane, Patricia Sullivan, Peggy Hill, Marion Tegnare, Robert Miller, Auverna Crane, Patricia Barton, Lawrence Nickolsen, Andre Aerne, Richard Kiley, China Ibsen, Bertha Dalber, Mildred Boberg, Ruth Loftis, Willa Dryden, Helen Culver and Carol Brenner were presented by their teacher, Hanna Butler, in recital at the Cordon Club recently. More than 100 of the overflow audience listened to the concert from the vestibule, the lounge having been filled long before the program began. All these artist students had a special message to deliver and each one contributed in raising the standard of their mentor. It was strikingly demonstrated that good singing does not always require a remarkable voice, but intelligence in the matter of projection, articulation and nuance.

Fitzu Students Heard in Concert and Opera

Fourteen artist students from Anna Fitzu's class have appeared with the Chicago Opera this season and two were chosen by the Chicago Bach Chorus to sing leading roles in the Christmas Oratorio in Orchestra Hall.

Mona Bradford, who two years ago was a member of the chorus with our opera, now sings principal parts and has been much sought as a concert and oratorio artist. She sang Lola in Cavalleria and filled many important engagements these past few months. Ruth Deneen made her debut with the Chicago Opera as the priestess in Aida and was soloist for the Covenant Club's concert for the California Tuberculosis Sanitarium benefit and appeared before the Masonic Club. Shirley Dickinson and Harold Brindel gave a joint recital for the Standard Club. Valeria Glowacki had a leading part in the Chicago Opera's presentation of the Polish opera, Halka.

Richard Gordon has appeared in leading opera roles, including Lionel in Martha and has furnished the program for many clubs and choral societies. Loretta Hannifin, Adelaide Harding, Clarence Hoffman and Dorothy Kay have also contributed their talent to many musicales. Paula Knight, winner of many prizes, sang the soprano role with the Bach Chorus. Elesia Renault and Dayll Scandling are other Fitzu students making names for themselves and William Tabbert and Violet Wilkie are constantly in demand for concerts and recitals.

Robert MacDonald's Activities

Robert Macdonald played a vesper organ recital at the First Congregational Church of Wilmette, the program including numbers by Bach, Franck, Gaul, Bonnet, Stravinsky, Paul Sifler and Guilmant. He also assisted as accompanist at the Cordon Club song recital of Annette Thorn Anderson.

Elaine De Sellem's Pupils Sing

That Elaine De Sellem's vocal training is along sane, conscientious and effective lines was evidenced by the group of students heard in a recent American Conservatory recital. Wilma Barbara Lynn, Mary Catherine Duey, Betty Jane Bridges, Joy Dressler and Gerald Greenlee showed the result of Miss De Sellem's fine work in teaching young aspirants the difficult art of singing by delivering their various numbers intelligently, musically and effectively.

Howard Wells' Students Appear

Young artists from the piano studio of Howard Wells continue to appear publicly. Corporal Julian Leviton plays the Schumann Concerto with the Kalamazoo (Mich.) Symphony Orchestra on January 17, having won the honor in a contest. Richard Feinberg, winner of the Chicago Woman's Musical Club contest, gave a recital in Beloit, Wis., December 6. Di-

(*Please turn to page 12*)

RAISA - RIMINI OPERA SCHOOL
920 N. Michigan Ave., Chicago, Ill.
Telephone Superior 9132

Mr. and Mrs.
HERMAN DEVRIES
TEACHERS OF SINGING
St. Clair Hotel, Chicago Superior 4660

CARLO PERONI
CONDUCTOR
CHICAGO OPERA CO. 1941 and 1942
Musical Director of SAN CARLO OPERA CO.

EDWARD COLLINS
Pianist—Composer—Conductor
603 Kimball Building Chicago, Ill.

CARA VERSON
Pianist.....*"Musical Rebel"*
Modern Repertory as Specialty
Booking 1942-1943
Mgt.: Bertha Ott, 1323 Kimball Bldg., Chicago

JOHN DWIGHT SAMPLE
Tenor
ART OF SINGING
624-625 Fine Arts Bldg., Chicago.
Phone 3614 Webster

NAOMI COOK
Dramatic Soprano
CHICAGO OPERA COMPANY
Teacher of Singing
Chicago Musical College
Harr. 6830 Whitehall 8226

George Chavchavadze
PIANIST
Concert Direction ANNIE FRIEDBERG,
251 West 57th St., New York

NORA CONKLIN
CONTRALTO
Concert Direction ANNIE FRIEDBERG
251 West 57th Street, New York

Vladimir Horowitz
PIANIST
Exclusive Management: ANNIE FRIEDBERG
251 West 57th Street, New York

ISH-TI-OPI
AMERICAN INDIAN BARITONE
Exclusive Management: ANNIE FRIEDBERG
251 West 57th Street, New York

George Perkins RAYMOND
TENOR
Exclusive Management: Annie Friedberg,
251 West 57th St., New York

NORD VERNELLJ
AMERICAN BARITONE
Concert Direction ANNIE FRIEDBERG
251 West 57th Street, New York

RUDOLPH GANZ
Booking 1942-43
Address: Hotel Pearson,
190 E. Pearson St., Chicago
Steinway Piano

ST. LOUIS: Orchestra Launches 63rd Season Under Golschmann

By OSCAR CONDON

ST. LOUIS, MO.—Convinced that in this war-torn world music is a moral and spiritual necessity, the Symphony Society, by judicious planning, launched the St. Louis Orchestra's sixty-third season with practically the same schedule prevailing as in former years. Vladimir Golschmann began his twelfth consecutive season as permanent conductor.

Barring unforseen developments in wartime transportation, the organization's tours, now tentatively arranged, may actually be made. In fact, the first fall tour of five concerts has already been successfully completed, with concerts at Purdue University in Lafayette, Ind., Nov. 30; in Chicago (Orchestra Hall), with Rudolph Ganz as soloist, Dec. 1; Jackson, Mich., Dec. 2; Battle Creek, Mich., Dec. 3 and Springfield, Ill., Dec. 4.

The local season comprises the usual subscription series, with assisting artists; the Student series for private and Parochial schools; and five concerts to be given in as many High School auditoriums, under the sponsorship of the Board of Education. Several popular concerts are also on the calendar together, with the annual ballet festival. The orchestra will also be heard in Army camps.

One innovation will be four free concerts given in Convention Hall as a civic enterprise in recognition of the fine gesture of the Mayor and the Auditorium Commission in offering the Symphony Society the Opera House rent free for the season.

Season Opening Stresses Victory

Mr. Golschmann introduced the season with a note of Victory as he performed the Beethoven fifth symphony in a manner that inspired both orchestra and audience. Musical eloquence was also manifest in his performances of a Couperin Overture and Allegro as orchestrated by Milhaud and the Tansman arrangement of the Bach chorale, Now Comes Our Savior. The soloist was the Chilean pianist, Claudio Arrau, making his first appearance here. He played the Schumann concerto, validating the flood of flattering critical comment that preceded him.

Helen Jepson appeared at the second of the season's events, singing three Mozart arias and songs by Duparc, Carpenter and Hageman. The pulchritudinous diva conquered all and was not allowed to retire until two extra numbers had been added. The novelty was Paul Creston's Pastorale and Tarantella, a provocative essay in quasi-modernism, revealing a composer with a definite and personal message intelligibly expounded.

The third program comprised the Gretry-Mottl suite from Cephale and Procris, Moussorgsky's Night on Bald Mountain and the initial performance of Prokofieff's Overture Russe. The composer's virtuosity as an orchestrator and his tongue-in-cheek propensity for bizarre ideas were evidenced in this wry and spirited opus.

Bronislaw Huberman, Polish violinist, returned and won resounding ovations in the Brahms concerto. It was a powerful performance, artistically detailed and intellectually conceived. Mr. Golschmann's orchestral collaboration was noteworthy.

Rudolph Ganz, our former conductor, was tendered an enthusiastic reception when he played the Tchaikovsky B flat minor piano concerto at the final November concerts. His power and sparkling technical prowess seem never to diminish, and the work shone brilliantly under his dextrous treatment. Ganz obliged his devotees with two Chopin works as additional offerings. Beginning his program with the prelude to Moussorgsky's Khovanstchina, Mr. Golschmann distinguished himself and his orchestra with a memorable performance of the first symphony of Dimitri Shostakovitch, which so stirred the large audience that a lingering ovation ensued.

Concert Courses Draw

Frederick Jagel, Metropolitan Opera tenor, opened The Principia concert and lecture course with a recital, before a large audience. Mr. Jagel was effective in his interpretation of songs shining to best advantage in his chosen field of grand opera. He gave numerous encores.

The Civic Music League entertained its overflow subscription audience with a gypsy dance recital by Carmen Amaya and her troupe in the Municipal Opera House, as the second attraction in the current series. Brilliantly colorful costuming; some expert Spanish guitarists; Raymond Sachse, the competent pianist, and Antonio Triana, the male dancing star contributed to a novel evening.

A FIRST EXHIBIT OF PICTURES BY MUSICIANS

was held recently at the Museum of Science and Industry, New York. The committee for the show included left to right, Wladimir Selinsky, Fred Zimmerman, Aldo Ricci and H. S. Maurer, chairman.

Harrisburg Orchestra Presents Melchior and Beach Work

HARRISBURG, PENNA.—Lauritz Melchior, heroic tenor of the Metropolitan Opera, and Mrs. H. H. A. Beach, American composer, featured the program of the Harrisburg Symphony Orchestra at the Forum. George King Raudenbush, conductor, programmed the American composer's Gaelic Symphony which is being listed by numerious orchestras this year in honor of Mrs. Beach's 75th birthday. The work, built upon North Irish folksongs, reflects the impressionistic rather than the contemporary idiom, is skilfully constructed and, in four colorful movements, builds to a sturdy and forceful finale. Mr. Raudenbush led the reading with sympathetic understanding and his players ably followed his direction.

Melchior, coming here after singing for soldiers at the New Cumberland Reception Centre the day previous, was in excellent vocal form and sang with spirit. His contributions included an aria from Otello which resulted in Siegmund's Love Song as an encore. In response to repeated applause, he gave the latter a second time. Scandinavian folksongs were included in his first group and to these he added Grieg's Fadreslandensang. Mr. Raudenbush concluded the attractive program with the sparkling overture to Nicolai's Merry Wives of Windsor.

N. S.

Marian Anderson Wins

Marian Anderson will appear for the Daughters of the American Revolution in Constitution Hall, Washington, D. C., on Jan. 7 for the benefit of United China Relief. According to S. Hurok, her manager, Miss Anderson's insistence that racial segregation be barred was accepted. The organization on its part has ruled that her appearance is not to be regarded "as a precedent in so far as her future engagements in Constitution Hall are concerned." The D.A.R. is donating the use of the hall.

Milstein Becomes U. S. Citizen

Nathan Milstein, Russian-born violinist, received his final American citizenship papers on Dec. 8 at Brattleboro, Vt. He went there from Chicago where he had given a recital and left immediately for a Dec. 11 concert in Carnegie Hall, New York. The violinist, now on his 14th annual tour came here in 1929 with Vladimir Horowitz, pianist, and Gregor Piatigorsky, cellist.

Holiday Teachers' Course at Diller-Quaile School

A short course for teachers will be given during the Christmas holidays at the Diller-Quaile School of Music, New York.

N. Y. Madrigal Society Winners Selected

Margaret Aue Butler, cellist, Romolo De Spirito, tenor, and Walter Hautzig, pianist, are the winners of the New York Madrigal Society's Recital Award. They will be heard at Town Hall on Jan. 26.

CINCINNATI: Popular Concerts Gain Applause for Symphony

By MARJORIE GARRIGUE

CINCINNATI, O.—Following the decision of the Cincinnati Symphony to cancel its extensive November tour, the orchestra presented two special home concerts, and Cincinnatians responded by packing Music Hall.

Oscar Levant was soloist at the first of these concerts (Nov. 18), an all-Gershwin program. He played the Rhapsody in Blue and Concerto in F plus a series of encores.

In the second event, Eugene Goossens regaled lovers of popular music with the melodies of Jerome Kern, Victor Herbert and Johann Strauss. Nan Merriman, mezzo-soprano, stepped into the frame and mood of Herbert music to beautify the scene and delight the audience with her lovely presence and voice.

Shortly after her Symphony success Miss Merriman gave her first Cincinnati song recital (Dec. 1) in the Odeon of the College of Music. The program was beautifully constructed, leading from Handel and Bach through Brahms and Schubert and a French group to Thompson and Hageman works. The young artist throughout proved her versatility and musicianship.

Miss Merriman, a native of Los Angeles, was one of the winners in the finals of the Summer Opera auditions, and subsequently was first winner of the Sidney Pritz Scholarship. This entitled her to a year of coaching with Mme. Lotte Leonard at the Cincinnati College of Music, where she is this year working on repertoire and languages.

Matinee Musical Presents Arrau

Claudio Arrau, who became known to Cincinnatians only last spring when he made his debut as soloist for the Matinee Musicale Club, was re-engaged immediately as the first artist on its programs this season and as soloist with the Cincinnati Symphony. His re-appearance on Nov. 19 at the Netherland Plaza confirmed the general opinion of his pianistic greatness.

Cincinnati's Matinee Musicale Club, founded in 1910 and headed for the past 28 years by capable Mrs. Adolf Hahn, has constantly provided Cincinnati with new figures in the highest realm of musical art. The club points with pride to a record indicative of its sound musical judgment.

Other artists booked for this season are Thomas L. Thomas, baritone; Zinka Milanov, dramatic soprano; Martha Lipton, contralto, and Erika Morini, violinist with Albert Hirsh, pianist.

Denya to Be Soloist with Saminsky

Marcelle Denya, of the Paris and Buenos Aires opera companies, will be soloist on Dec. 27 when Lazare Saminsky conducts a chamber ensemble of the New York Philharmonic-Symphony Society at the jubilee concert of the League of Composers in his new work, Rye Septet.

Photo by Pogue's Studio

NAN MERRIMAN,
mezzo-soprano, of the Cincinnati College of Music, was soloist at a "Pop" Concert of the Cincinnati Symphony.

CHICAGO EVENTS THRONGED

(Continued from page 10)

ana Brodsky was presented in recital in the Fine Arts Building on December 13. On the evening of the same day and in the same hall Gerald Perman played for the Pioneer Club.

Vi Martens Lectures for Minnesota M. T. A.

No coach hereabouts is more in demand than Vi Martens, who has recently removed her studios to the sixth floor of the Fine Arts Building. Author of several books on voice and the art of singing, Miss Martens has been called upon by several universities and music teachers' associations to demonstrate her principles with lectures. One of her most recent appearances was at the Minnesota Music Teachers Association convention in Minneapolis. For two hours Miss Martens held a class in repertoire and style for singers and coach accompanists and so successful was her symposium that she was requested to prolong her stay in that city for nearly a week to take care of teachers and advanced singers desirous of imbibing her doctrines more thoroughly. Similar courses wil be held from time to time throughout the country.

Carol Brenner Sings for Society

Singing for the American Opera Society at the Fortnightly Club recently, Carol Brenner demonstrated that she is a gifted young soprano who has been efficiently and conscientiously taught the art of singing to the point where she sings with ease, understanding, intelligence and style. She guides her ample voice with skill, and it rang out clear and true in songs by Vera Eakin, Pearl Curran, Herbert Hyde, Frank LaForge, Campbell-Tipton, Leeds Mitchell, Freer and Warren and voluminously and effectively in the Cavatina from Ernani. Miss Brenner, who studies with Hanna Butler, has much to recommend her but should give more attention to her enunciation, not yet as clear as it should be. Adrienne Cooper furnished admirable accompaniments.

American Conservatory Notes

Ralph Waterman, former organ pupil, has been engaged as director of the organ department at Evansville College, Evansville, Ind. Elly Engelhart, soprano from the Louis Rousseau studio, has recently returned from a three weeks recital tour through midwestern states. Virginia Loring, pupil of Edward Collins, gave a piano recital at the Goodwyn Institute, Memphis, Tenn., recently. Helen Stewig has been appointed organist at the Cuyler Methodist Church in Oak Park. Josiah Darnall, graduate of the American Conservatory, has been engaged as supervisor of music in the public schools of Mayfield, Ky.

Toronto's 2 Orchestras Thrive

TORONTO, CANADA—The Toronto Symphony Orchestra, under Sir Ernest Macmillan, which opened its season recently presenting Joseph Szigeti as soloist, and with a house filled to capacity, reports 200 more season ticket subscribers this year than in 1941. "This is an indication," said J. H. Elton, its manager, "that the public in wartime is demanding good music."

For the 1942-43 season all concerts will start promptly at 8:10 and will be concluded by 10 o'clock.

The Nov. 10 concert was conducted by Ettore Mazzoleni, and had the Canadian Trio, Kathleen Parlow, violin, Zora Nelsova, cellist, and Sir Ernest MacMillan, pianist, assisting in Beethoven's Triple Concerto, while Vaughan Williams' Job was a novelty. Ernest Seitz, pianist, appeared on Nov. 24, and Holst's The Planets was featured. Other dates and soloists are as follows: Dec. 8; all-Russian list including Shostakovitch's Seventh Symphony; Jan. 5, Ida Krehm, pianist; Jan. 19, the Mendelssohn Choir and soloists assisting; Feb. 2, Ross Pratt, pianist; Feb. 16, Raya Garbousova, cellist; March 2, Artur Rubinstein, pianist; March 16.

Toronto's most successful Promenade season by the Toronto Philharmonic Orchestra closed on Oct. 22, with a special concert for the Canadian Merchant Marine. André Kostelanetz, was the guest conductor, and Mobley Lushanya, soprano, guest artist. Ernest Johnson, general manager of the Prom series, stated that the proceeds of the concert were given to the Canadian Merchant Marine (Navy League of Canada) and approximated some $4,000. The total attendance for the 1942 Prom season for 24 Thursday evening concerts was 148,387. The ticket sales increased by 1-3 over the sales for 1941.

The management states that they expect to continue with the concerts next year, commencing the first Thursday of May, and will retain the same policies which have proved so successful during the current season.

Guest conductors will again appear.

JOSEPH A. WHITMORE.

METROPOLITAN MUSICAL BUREAU, INC.
F. C. COPPICUS F. C. SCHANG
Division
Columbia Concerts, Inc.
113 W. 57th St., New York
Among 1942-43 Attractions are:

BACCALONI
WORLD-FAMOUS BASSO BUFFO
METROPOLITAN OPERA ASSOCIATION
and
Supporting Company
in
3 scenes from 3 operas
with scenery and costumes

BALLET RUSSE de MONTE CARLO
A National Institution

GEN. PLATOFF — RUSSIAN MALE
DON COSSACK CHORUS
NICOLAS KOSTRUKOFF, Conductor

PAUL DRAPER and LARRY ADLER
in joint concert

RUDOLF FIRKUSNY
CZECH PIANIST

ENYA GONZALEZ
PHILIPPINE SOPRANO

JOSEF HOFMANN
Available January to April 1943
Steinway Piano Used

LOTTE LEHMANN
World Famous Soprano — Concert Recitalist
Metropolitan Opera Association

MELCHIOR
HEROIC TENOR—METROPOLITAN OPERA

PAUL ROBESON
THE GREAT NEGRO SINGER
Lawrence Brown at the piano

ALBERT SPALDING
AMERICA'S GREATEST VIOLINIST

Trapp Family Singers
"A JOYOUS A CAPPELLA GROUP"
Dr. F. Wasner, Conductor

VRONSKY & BABIN
PREMIER DUO-PIANISTS
Steinway Pianos Used

MAURICE ABRAVANEL
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

HERMAN ADLER
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

BARTLETT and ROBERTSON
DUO-PIANISTS
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

Jerzy Bojanowski
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

Ivan Boutnikoff
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

ADOLF BUSCH and RUDOLF SERKIN
Joint Recitals—Sonata Recitals
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

Zino Francescatti
VIOLINIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

ANNA KASKAS
CONTRALTO — METROPOLITAN OPERA
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

Gregor Piatigorsky
"The greatest cellist of our day."
—Serge Koussevitsky
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

RISË STEVENS
MEZZO-SOPRANO
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

GEORGE SZELL
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

LONDON: Winter Season Opens With Brisker Tempo

By HUGH LIVERSIDGE

LONDON.—It has been a month of birthdays. The National Gallery concerts celebrated their third anniversary and Dr. Vaughan Williams his 70th birthday. Harold Holt has started a very busy season of Saturday and Sunday symphony concerts—although these are temporarily suspended due to the fact that the Albert Hall has had to be temporarily closed owing to the effects of bombs during the "blitz."

The old-established Royal Choral Society opened its season with Verdi's Requiem. Despite the choir's depleted wartime personnel, it managed to present the work's essence with due regard to its dramatic qualities. Soloists Florence Austral, Mary Jarred, Parry Jones and Robert Easton were always in character. It was, however, a mistake to play Brahms' St. Anthony variations before the Requiem—particularly when done as badly as on this occasion. Sargent conducted.

In Other Cities

Britain's great wartime musical activity is not confined to London. The provinces are very active. At Manchester the famous Hallê Orchestra is running a series of weekly concerts. This orchestra has suffered least from wartime casualties. While it does not compare with the best American orchestras, it is still a fine band of instrumentalists.

Leeds is particularly fortunate in having Dr. Heinz Unger as conductor of the Northern Philharmonic.

I attended a concert at the Leeds Town Hall. The place was packed—people standing against the walls and crowding the back of the orchestra. After the first few bars of Beethoven's Fidelio overture, the audience was gripped and sat as if carved in marble. You could have heard the proverbial pin drop. At the end of this piece the audience dissolved into rapturous applause. Kentner was artistic soloist in Brahms' 2nd concerto. Mendelssohn's "Italian" symphony received the best reading under Dr. Unger's baton I have heard for some time. The slow movement was allowed to speak for itself. Every part was rhythmic and crystal clear. The minuet was graceful and the last movement a dynamic *tour de force*.

At Birmingham, "capital" of the Midlands, the citizens are fortunate in their choice of Leslie Heward as conductor of their Municipal Orchestra. He is another of our leading conductors from whom great things are expected—and not in vain.

Glasgow presents a very comprehensive series of orchestral programs. Notable among many soloists and singers who are engaged are Moisiewitsch, Lamond and Eva Turner. The Glasgow Choir will give The Music Makers (Elgar) and Tudor Portraits (Vaughan Williams). Their 76th annual performance of Messiah will be given at noon on New Year's Day. The soloists will be Isobel Baillie, Mary Jarred, Henry Wendon and William Parsons. Warwick Braithwaite conducts the orchestral concerts and Wilfrid Senior the choral concert and Messiah.

A number of seaside resorts like Bournemouth, Torquay and Hastings, have busy musical seasons—some even running special festivals.

Chas. L. Wagner's Touring Opera Heard by Large Audiences

Record-sized audiences are greeting Charles L. Wagner's touring opera company in its performance of La Boheme in English, according to reports from local sponsors and managers. Marvin McDonald, who has presented the Metropolitan Opera in both Atlanta and Birmingham, reported that the Wagner ensemble had the "largest single admission sale of any attraction" except the Metropolitan in both cities. Dean Richardson wired Mr. Wagner that despite a heavy rain, more than 4,500 heard the company in Oklahoma City. Alma Cueny of the Civic Music League of St. Louis reported that the attraction was heard in that city by 3,600 auditors. David Ovens said that Charlotte, N. C., had found the performance, which started the Community Course there, "the best thing of its kind we have had." W. A. Fritschy, veteran Kansas City impresario, asked for an immediate date to open his 1943-44 season in Kansas City, Mo., for the projected Faust company. Kathleen Burriss wrote Mr. Wagner expressing appreciation for the "delightful evening" given by the company at Clemson College, Anderson, S. C.

Sondra Bianca Acclaimed at Opening Terre Haute Concert

TERRE HAUTE, IND.—The largest audience that the Terre Haute Civic and Teachers College Orchestra has yet played to attended the season's opening concert, under the direction of Will H. Bryant, when Sondra Bianca, 11-year-old pianist, and Mrs. Neil Hamilton, soprano, were soloists. Sondra, who had been heard here previously only by Blue Network listeners, more than fulfillled expectations of her, not as a prodigy, but as a remarkable artist. She revealed her fine technic, tonal sensitivity and keen musicality to good advantage in the Mozart D minor concerto. The poised young pianist was greeted with enthusiastic acclaim. T. N.

Hilde Somer Launches Norwich Community Concerts

NORWICH, N. Y.—Hilde Somer, Viennese pianist, opened the Community Concerts here. A large audience applauded her spontaneous playing of works by classic composers, followed by Schubert, Chopin, a modern section ending with Debussy and Strauss-Gruenfeld numbers, with added encores.

The Monday Musical Club opened their season with a dinner at which 100 persons listened to an address on Music in Norwich from 1870 to 1880 by F. W. Riesberg, followed by musical items by Ellarie Bailey, Ruth Shader and Nancy Whitehill, Esther Lewis accompanying.

The Sedwick Melodears, consisting of violin, harp and marimba, gave the first Monday Musicale this season, followed by a program at the home of President George W. Brooks, The Kraeuter Trio appears here in the early Spring.

An organ recital by Claire Coci in Grace Church, Utica, N. Y., attracted attention.

The recital of Marian Anderson, Negro contralto, at Colgate University, Hamilton, N. Y., was an outstanding event. F. N.

Korngold's Kathrjn to Be Given U. S. Premiere by New Opera

The New Opera Company has announced that it will give the American premiere of Erich Wolfgang Korngold's opera Kathrjn during the 1943 season, under the composer's baton. The work was premiered in Stockholm soon after the outbreak of the war, and the composer has never heard it performed.

PREPARING FOR WORLD PREMIERE OF CADMAN'S AURORA BOREALIS, in Indianapolis on Nov. 30 are Dr. Fabien Sevitzky, left, who conducted the Indianapolis Symphony Orchestra, and Charles Wakefield Cadman, composer, who was the piano soloist in the work. The concert was given for war production workers of a defense plant. As an encore Mr. Cadman played an orchestral arrangement of his song, At Dawning. (See Indianapolis report, page 5.)

EDA KERSEY
VIOLINIST
Ibbs & Tillett, 124 Wigmore St., London, W. 1

JEAN NORRIS
PIANIST
"...exhilarating...tone sweet...phrasing emotional..."
—*Times, London*
IBBS & TILLETT, 124 Wigmore St., London, W. 1

HEINZ UNGER
CONDUCTOR
Northern Philharmonic Orchestra, Leeds
London Philharmonic Orchestra, London
17, Abbey Road, London N.W.8, England

HAENSEL & JONES
ANDRÉ MERTENS HORACE J. PARMELEE
Division COLUMBIA CONCERTS, Inc.
113 West 57th St., New York
Include under their Management

CROOKS
BAUM
CARTER
CASTAGNA
CORDON
DILLING
MORLEY & GEARHART
NOVAES
STEBER
STEN
TEMIANKA
TRAVERS
VARNAY
WATSON

BUY WAR BONDS AND STAMPS

THE NEW YORK TIMES,
MONDAY, NOVEMBER 30, 1942.

Marjorie Lawrence, in Comeback On Concert Stage, Wins Triumph

Metropolitan Opera's Star, a Victim of Paralysis, Is in Fine Voice as She Sings From Settee at Town Hall

Marjorie Lawrence

By NOEL STRAUS

Pluck is something the whole world admires, and Marjorie Lawrence offered an outstanding example of it at her superb recital last night in Town Hall. Since June, 1941, the Metropolitan dramatic soprano has been paralyzed the result of a vaccination. But, nothing daunted by the fact, she had the fortitude and vitality to cope with a formidable program.

Miss Lawrence had appeared in September on a radio broadcast and at a concert in Plainfield, N. J., and earlier this month sang at a luncheon of the Metropolitan Opera Guild. But last night's recital was her first on the concert stage since her illness began. She shared the program with Joseph Schuster, 'cellist, and it proved an extraordinary success.

The recitalist was in magnificent vocal trim. The fact that she sat on a settee for her offerings, instead of being a handicap, actually resulted in a relaxed condition of the body that was a help. The long rest she has had also did its share in giving freshness to the voice, which was never before as absolutely firm in its tones, nor employed with such depth of human feeling.

Song Significant Work

The evening of highly accomplished singing began with a noble and impressive delivery of the great recitative, "Vain, fluctuating state of human empire," and its accompanying aria, "Thou, God Most High," from Handel's "Belshazzar." Miss Lawrence threw herself heart and soul into her reading of this music, which concerns the rise and fall of nations, and obviously was chosen by the artist in reference to the present world struggle and Germany's probable fate in it.

It was sung in the grand manner required, with ringing, brilliant tones, used dramatically in the recitative, and with imposing effect and great intensity in the outburst of divine praise forming the content of the aria.

The singer's versatility was evidenced in the following group, devoted to "Der Schmied" and "Nicht mehr zu dir zu gehen" of Brahms; Ravel's "La flute enchantée," Canteloube's "Malurous qu'o uno fenno," Carpenter's "War Lullaby" and Huhn's "Invictus." The diction in each of the languages employed was unusually expert, and each of the contrasted lyrics received an interpretation that completely differentiated it from its fellows. The joyous, full-blooded character of "Der Schmied" was as fully brought to light, as the mood of utter devotion in "Nicht mehr zu dir zu gehen," the last-named Lied being uncommonly touching in its depth of feeling and evocation of mood. It was given with a beauty of tone and inner warmth that made it as notable an instance of great singing and superior interpretive skill as Carpenter's "War Lullaby" and the extra, "Annie Laurie," all three being among the finest examples of vocal artistry heard in this city for quite some time.

A Scene From Wagner Opera

Miss Lawrence had to give two encores, in addition to the one mentioned, before she arrived at her final offering, Bruennhilde's "Immolation Scene" from Wagner's "Goetterdaemmerung." It was only natural that the voice should be a bit tired by the time this excerpt was reached. The two cuts made in it were wisely decided upon, as the scene in its entirety is extremely long for the concert room. Miss Lawrence did some fine singing in parts of the exorbitantly difficult music, and all of it was given with keen insight and grandeur of outline.

Mr. Schuster's contribu-

The unanimous assurance of the New York press is your best insurance for the season's greatest box-office attraction . . .

NEW YORK POST, MONDAY, NOVEMBER 30, 1942

Marjorie Lawrence Recital Wins Ovation

Met. Revives "Lucia" and Gives "Aida"

By Edward O'Gorman

I'm sure every listener at Marjorie Lawrence's recital at Town Hall last night had a lump in his throat the size of a football. It had been two years since the Metropolitan Opera soprano had been heard here, and it was her first full-fledged recital since she was stricken with almost complete paralysis back in June, 1941. There was a large audience on hand, and when the curtains parted and Miss Lawrence was revealed, sitting with buoyant eagerness on what I believe is called a love-seat, the house broke into applause the like of which few, if any, singers receive either before or after they sing.

This much was for Miss Lawrence's extraordinary determination and pluck. But after she had treated the audience to a superb performance, there was applause and shouting that warmed even the hardy cockles of a calloused reviewer's heart. Except that she shared the program with Joseph Shuster, the cellist, she set no limits on her program, beginning with the lengthy, heavy aria of Nitocris from Handel's "Belshazzar," later singing songs of Brahms, Ravel, Canteloube, Carpenter and Huhn, and finally singing a slightly shortened version of the Immolation from "Goetterdaemmerung."

Two years may have clouded my memory a little, but I don't believe Miss Lawrence's voice has ever sounded as rich and as powerful, and as uniquely dramatic in timbre as it did last night. T[illegible] exc[illegible]

VARIETY
Wednesday, December 2, 1942

MARJORIE LAWRENCE, JOSEPH SCHUSTER
Soprano, Cellist
Town Hall, N. Y., Nov. 29

The best vocal recital of the season here was provided by Marjorie Lawrence in her first public appearance since her paralysis almost two years ago. The soprano has gained immeasurably in the two-year rest period. One of the greats before, her voice has gained in freshness and purity of intonation, is tremendous in size and appealing in its richness and warmth. Her recital covered the gamut and she showed perfect control in pianissimo, mezza voce and forte production. Of the dramatic sopranos before the American public today, only Helen Traubel is on the same vocal plane as Miss Lawrence.

Joseph Schuster, first cellist of the Philharmonic, played well in the joint recital. At least 30 Met artists were present in a large audience that cheered Miss Lawrence.

Eddy.

Exclusive Management: AUSTIN WILDER

Marjorie Lawrence Stages Comeback

Wins Ovation in Town Hall Recital; Met. Reconditions 'Lucia' for Pons

By MILES KASTENDIECK

To have heard Marjorie Lawrence sing "Annie Laurie" at Town Hall last night would almost be sufficient to place her among the ranking sopranos of the present day. Tried and true in the hackneyed sense as this old song is (and this cliché, too, for that matter), it sounded as beautiful and fresh as though this were its first performance. That she achieved so captivating a performance was more a test of her singing and of her musicianship than her singing the Immolation Scene from "Goetterdaemmerung," which is an old war horse with her and was included by popular demand.

Not that the remainder of the recital was without its moments. The fact is that she has come back a finer singer. Her tones are delivered with more firmness, more depth, and more skill than heretofore. There is no doubt about her dramatic sense; she has been operatic calibre from the start. But there was more of mood, of warmth, and of repose in her singing, suggesting that her forced rest has done her good.

When the curtain parted disclosing her seated on a settee, the large audience broke into prolonged applause in admiration of her courage and her fortitude in carrying on like a trouper, handicapped though she still is. Later there were cheers for the quality of her performance. The recital had been arranged along old-fashioned lines, having an assisting artist participate. This time it was the cellist, Joseph Schuster.

Handel's Recitative and Aria of Nitocris from "Belshazzar" led off the program. She sang this with the strength, clarity, and grandeur the music demands. At times she drove her fortes to unnecessary hardness so that her tones were over-brilliant, but her top tones sounded better than they ever have. In Brahms' "Der Schmied" she showed her command of style again, but it was in his "Nicht mehr zu dir zu gehen" that her essentially musical grasp of mood and warmth of tone were fully revealed. Ravel's "La Flute enchantee" and Canteloube's "Malurous Qu'o uno Penno" gave further evidence of her ability to capture a mood and hold her audience. There were two war songs included: Carpenter's "War Lullaby" and Bruno Huhn's "Invictus" the difficulties of which were surmounted with ease. "Davy Lad" and "Annie Laurie" were her pet encores.

Mr. Schuster offered a Boccherini Sonata in A and Haydn's Adagio and Allegro, and a group of Tartini, Mendelssohn, Granados and Senaille. Arpad Sandor was accompanist for him; Paul Meyer for Miss Lawrence.

PM, MONDAY, NOVEMBER 30, 1942

MARJORIE LAWRENCE, soprano, sang in Town Hall Sunday night. It was her first N. Y. recital since she was stricken with paralysis 20 months ago. *Photo by Irving Haberman, PM*

Marjorie Lawrence Makes An Impressive Comeback

Marjorie Lawrence, one of the Met's leading Wagnerian sopranos, was stricken with paralysis more than a year ago, and for some time there was doubt as to whether she would sing again in public.

Sunday night, to a large audience at Town Hall, she showed what strong determination and fine art can do. She gave a recital that ranged from a long Handel aria, through a group of German, French, and English songs, and ended with the Immolation Scene from Wagner's *Die Gotterdammerung*. She had been the only Brunnhilde to end this scene according to Wagner's stage directions. She actually jumped on the horse Grane and rode off the stage.

She couldn't do the riding act Sunday night, for Miss Lawrence still sings seated on a divan. Musically and vocally, however, nothing has been lost—the magnificently large voice, ably controlled, the musicianship, the exuberance she always was able to communicate, the heroic stature of her singing were all there, growing stronger as the evening wore on.

BROOKLYN EAGLE, MONDAY, NOV. 30, 1942

NEW YORK HERALD TRIBUNE, NOVEMBER 30, 1942

By VIRGIL THOMSON

Warm Welcome

MISS MARJORIE LAWRENCE'S first appearance before the musical public since her illness of a year and a half ago took place last night in the Town Hall. This happy occasion brought forth a warm demonstration on the part of the audience and some very fine singing on Miss Lawrence's.

It happens not to have been my pleasure to hear Miss Lawrence at the opera. Persons familiar with her previous work tell me, however, that the enforced repose has freshened her voice and solidified her mastery of it. Certainly her singing last night was secure, resonant and masterful. And if her heroic style is less appropriate to the Town Hall and a pianoforte accompaniment than to a more spacious locale, it is none the less grand and moving. I imagine that since she is likely to be limited to concert work for a little time yet (she still sings seated), there will be additional adjustment of her vocal power to the needs of recital circumstances and repertory.

In her lieder singing she showed evidence of possessing resources in half-voice technique and a middle range of considerable beauty that she has not yet exploited to their fullest advantage. With all the splendor available that her extremes of range and her great vocal strength represent, it was hardly to be expected that she should fail to lean on these for operatic effects rather than on her less spectacular riches. Removed, however, from the broad spaces of the opera house to more intimate musical circumstances, she is certain to discover shortly that her ability for refined utterance is no less solidly based in both skill and temperament than her aptitude for heroic declamation. I suspect Miss Lawrence is going to be valuable in the concert world.

NEW YORK JOURNAL-AMERICAN MONDAY, NOVEMBER 30, 1942

Miss Lawrence In Town Hall Song Recital

By GRENA BENNETT.

Marjorie Lawrence, renowned operatic soprano, delivered a program in Town Hall from a large chair on the platform. The beautiful young Australian artist was stricken with paralysis of both legs about a year and a half ago, as the result of a vaccine injection.

Despite the tragedy that interrupted her career at the Metropolitan, Miss Lawrence courageously continued her music, and in her singing last evening she demonstrated the possession of a voice of rare brilliancy and power functioning with the promptings of a cultured and intelligent artist.

She gave vigorous dramatic utterance to the recitative and aria from Handel's "Belshazzar"; sang Brahms' "Der Schmied" lustily, and the same composer's "Nicht mehr zu dir zugehen," with tenderness and lovely inflections; and, after pieces by Ravel and others, roused the audience to cheers after Huhn's "Invictus," which ends "I am the master of my fate, the captain of my soul."

Miss Lawrence completed her program with a thrilling presentation of Brunnhilde's Immolation scene from "Gotterdaemmerung," bringing memories of her sensational performance at the Metropolitan in that Wagnerian masterpiece.

NEW YORK WORLD-TELEGRAM, MONDAY, NOVEMBER 30, 1942.

Marjorie Lawrence, returning formally to the local scene after a long illness, appeared in a joint recital

Rarely before had the Metropolitan soprano's voice rung so true, so resonantly as it did last evening. She produced tone that was solidly placed. It was round, warm, musical tone. If anything, she seemed to have gained immeasurably in vocal thrust and point and the assurance of her singing was something to remember.

The soprano sang the Recitative and Aria of Nitocris from Handel's Belshazzar, a very taxing piece, with immense effect. The intelligence and sumptuousness of her delivery has not recently been equaled by any soprano hereabouts. Later she offered a group of lyrics by Brahms, Ravel, Carpenter and Huhn, besides a charming French folk song, arranged by Canteloube. She concluded with the Final Scene from Gotterdammerung.

Welcomed Mightily

In all that she did Miss Lawrence remained ever the thorough and discriminating interpreter. She was welcomed mightily by the large audience, which also applauded cordially the fine piano accompaniments of Paul Meyer.

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Founded 1880
Music Periodicals Corporation
119 West 57th Street New York
Telephones: CIrcle 7-4500-1-2-3-4-5-6
Cable Address: Musicurier

ALFRED HUMAN
President and Managing Editor

LEONARD LIEBLING, *Editor* — GRACE NYLEN, *Treasurer*

MRS. ALVIN L. SCHMOEGER, *Vice President*

René Devries, Irving Schwerké, Russell Kerr, Dr. Harold A. Strickland, Rosalyn Krokover, Associate Editors

Margaret Walters, Mary Manning, Dorothy Bersin, Representatives

HAROLD STURMER, C.P.A., *Secretary* — GEORGE HEILMAN, *Production Manager*

Chicago and Middle West Headquarters.
René Devries, in charge: Jeannette Cox, 220 S. Michigan Ave., Chicago. Phone Harrison, 6110.
Hollywood Bureau.
Richard Drake Saunders, West Coast Rep., 5617 Hollywood Blvd. Phone, Granite 3480.
Canadian Representative:
Joseph A. Whitmore, Terminal Bldg., Toronto, Ont., Canada.
Buenos Aires: Jorge M. White, Paraguay 1207
Mexico City: Verna Carleton Millan, Avenida Vera Cruz 69
Havana: Hubert De Blanck, 213 Avenida Simon Bolivar
European Offices: Closed for the duration of the war.
London, England: Hugh Liversidge, British Representative, c/o American Embassy.
Australia: Elizabeth Plummer, 4 Monaco Flats, Anderson St., Double Bay, Sydney, New South Wales.
Cynthia Hendrickson, 26 Watson Ave., Rose Park, Adelaide, S. Australia.

Subscription: One Year, Domestic, $3. Canadian, $4.50. Foreign, $4.50. Single Copies, 20 Cents at Newsstands. Back numbers, 25 Cents.

Change of Address:—Please give old as well as new address; 2 weeks' notice is required.

American News Company, New York, General Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Breams's Building, London, E. C. 4, England.

Sold at the principal newsstands and music stores in the United States, and in the leading music houses, hotels, and kiosks in Europe and the Latin-American republics.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Contributions should be accompanied by stamps and self-addressed return envelope, and submitted at sender's risk.

New York December 15, 1942 No. 3062

Holiday Greetings

The entire staff of the Musical Courier joins in wishing our readers a Merry Christmas and a Happy New Year.

Good Opera News from the Coast

The announcement from the Pacific Coast that the San Francisco Opera Company has closed its season with a profit for the first time in ten years is significant of many things.

One reaches the obvious conclusion that a wider segment of the wartime public was attracted to opera, as indeed the news stories from San Francisco have testified. No longer an exclusive possession of the more opulent folk, opera seems to exert an even greater appeal when it is presented without some of the financial plush and fine raiment.

•

That the company gained even the modest profit of $2,872 this year against a deficit of some $50,000 in 1942—a surprising difference—was partly attributable to the fact that the municipality of San Francisco waived a rental of $18,000 on the War Memorial Opera House. A splendid gesture, worthy of emulation by other cities.

But it also was, no doubt, owing to the fact that the general manager, Gaetano Merola, adapted his production scheme to war economies, made no costly new productions, and offered a rather cheerier list of works than in some recent operatic seasons.

Great credit must be given to the San Francisco Opera for including many Wagnerian music dramas, Pelleas et Melisande and other difficult scores in the recent past. But the wartime public needs comedy and melodic charm—a lesson that all impresarios may well take to heart, especially as they are not incompatible with the highest genius, as in the case of Mozart.

•

The Coast opera season was undertaken with some misgivings on the part of the more timorous local backers of opera. But it triumphantly vindicated itself in the public acclaim of the operas and its response at the box-office.

This should be encouraging for other communities, where those in charge of musical activities sometimes understandably waver in the courage needed to fulfill ambitious plans.

The lesson is clear. Music of attractive sort, well given and with a sensible lack of formality and hocus-pocus, is more than ever a necessity for a people that is more alert to enjoy pleasant and relaxing fare.

Laggard communities are missing a great chance, if they fail to meet the new demand with the rich supply of music that is at hand in this year, when many of Europe's artists have augmented our talented forces, finding freedom in America, as almost the sole remaining haven for things of the spirit.

• • •

Vale, WPA!

The President's order recently abolishing the WPA writes "finis" to a chapter that included some stimulating work in the arts, and particularly in music. To be sure, the demands of the present time are different, and musicians who a few years ago found their only available means of support and expression through government-sponsored music projects, should now turn to war work or other services that aid the common effort.

Without devoting pages necessary for any adequate summary of the vast work done by the many branches of the Music Project, one can say that never before has this country come so close to the European system of State-subsidized music groups.

At one time there were 38 symphony orchestras alone under WPA auspices, while many were partially supported, the rest of the funds contributed by the city or from other sources. Thousands of orchestral players, singers, teachers, research workers, copyists of scores, and others were employed in very useful endeavors. A bulk of reference material was created that will be extremely serviceable for later research.

•

The chapter involving the great number of new American works performed, before audiences, in some cases, that could carry on forum discussions with the composers afterward, is one of the finest and most encouraging in our country's musical history. It showed graphically what a wealth of creative and performing talent there is in our nation.

Let us hope, that like the many excellent painters and sculptors brought to light by the art project, these talents will have earned the right to be applauded through the normal outlets by the public.

•

What fate awaits the many excellent orchestras and other musical groups, which in the last year have devoted most of their concerts to aiding war work and raising sums for purchase of bonds? Certainly their communities should make an effort to retain at least the framework of these groups, so that periodic concerts could be given by the trained personnel, even if the members must now turn to other pursuits in the war program to earn a livelihood.

MUSICAL MEMORIES

From the Musical Courier's Files

MORIZ ROSENTHAL,

eminent pianist, who this season is being feted on his eightieth anniversary, in 1903 was a member of the notable jury that awarded the Prix Diémer in Paris. Seated, left to right, Saint-Saëns, Dubois, Massenet: standing, left to right, Lavignac, Chevillard, Rosenthal, Pugno, De Greef, Paderewski, Planté, Bourgeat, Wormser and Philipp. Inset, Louis Diémer, donor of the prize, himself a noted pianist and professor at the Paris Conservatoire.

VARIATIONS

By Leonard Liebling

Modern American writers love similes and metaphors. In a recent issue of the Herald-Tribune a literary critic has an article captioned Victor Hugo, the Sousa of Poets. He explains that Hugo, "Laureate of Democracy, is veiled in obviousness, and sounds, to the uninitiated, like a Sousa among poets. No small compliment; a good brass band is good, and Victor Hugo's commonplaces have been re-discovered and hailed with delight in our days . . . But the blare of the brass band prevents some of us from realizing that there is also in Hugo a poet of singular delicacy and unrivaled skill . . . Unless you listen closely, Sousa drowns Ariel. That is why such an excellent French scholar and critic as Yvor Winters can be stone-deaf to the weird elusive music which in Hugo plays like an arabesque round the honest and blatant eloquence."

As a matter of fact, Sousa too was a man of singular gentleness and delicacy and in his own field, of unrivaled skill. He was the first to make the 6-8 meter practical for marches, and his band orchestration is distinctly creative and founded a new method. He had an astonishingly wide knowledge of poetry, literature and history, wrote splendid verse, and knew the best music as thoroughly as the lighter kind—even though he never had any affiliation with Tin Pan Alley, or the Broadway groups. Especially deep was his knowledge of Beethoven and Wagner, and I was present on one occasion when the latter's orchestration was being discussed by Walter Damrosch, Horatio Parker and John Philip Sousa, and the bandmaster proved his points by not only quoting from the scores but also mentioning the numbers of the pages in which the examples could be found in the Breitkopf and Hartel editions. That was at the dinner table of the late Reginald De Koven, and he said, "You see, you highbrow chaps, we composers of popular music know a thing or two ourselves." Whereupon he ordered more and more bottles of champagne, and in communion with them, we never did finish the conference we had gathered for, to formulate a petition to Congress and the Senate for the establishment of a National Conservatory of Music in Washington. Maybe that is why there is none today.

* * *

The Germans claim all the greatest symphonies. Would anyone oblige by mentioning just which famous symphonies were written in Germany, except Schumann's and Mendelssohn's? Stamitz, Schubert, Mozart, Haydn, Mahler, Bruckner, Tschaikowsky, Sibelius, Berlioz, Dvorak, Franck, Glazounow, d'Indy, Scriabin, Saint-Saëns—none of them were Germans or wrote in Germany. Brahms was born in Hamburg, began his first symphony in Germany, but created his other three in Austria. All of Beethoven's symphonies were composed in that country. Schumann and Mendelssohn are no longer classed with the most inspired symphonists. What then becomes of Germany's arrogant claim?

* * *

The columnists are paying more attention to music and musical artists than formerly. There's Leonard Lyons in The Post, with this anecdote:

Louis Untermeyer, whose "Treasury of Great Poems" was published this week, was in Omaha recently, during a lecture tour. A local reporter interviewed him about Poetry & The War. "How do you think the War will affect the Arts?" the reporter asked . . . "While Napoleon was at war, Beethoven wrote music," replied Untermeyer. "That war of Napoleon's ended, but Beethoven's music still is being played" . . . The interview was published the next day. The headline on that story was: "POETRY WILL SURVIVE—UNTERMEYER" . . . "Thank God," said the poet, "for that dash."

Ed Sullivan relates in the Daily News:

Jeanette MacDonald, whose husband, Capt. Gene Raymond, is with the Air Force in England, nixed the invitation to join the Artists' Group to Win the War, like this: "Artists aren't Army leaders or war strategists. Certainly it would be musically disastrous for Gen. Marshall or Gen. Eisenhower to attempt to conduct 'Shostakovitch's Seventh Symphony.'"

Walter Winchell, in the Daily Mirror:

In Beverly Hills the other night Irving Mills, the music publisher, threw a party for many showfolks and musicians. They were all there—from Stokowski to Cab Calloway. For the finale all the tooters, except Calloway, went into a jam session. "Come on, Cab," said Mills, "be sociable."

"You forget," said the swing man, "me an' Stokowski are stick men!"

Better still is a story in the Reader's Digest for October, credited to Mary Browne:

We were giving a concert in a hotel. After the last strains of Handel's Largo floated out, a fat, motherly woman near me leaned over and asked, "Won't you please play Handel's Largo?"

"But, we've just finished playing it," I said.

The fat lady sank back in her chair. "Oh, I wish I'd known it," she sighed. "It's my favorite piece."

* * *

The British Broadcasting Company has barred from its networks "any form of anemic or debilitated vocal performances for the duration." That is certainly a most euphemistic way of referring to the crooning, murmuring, groaning, grunting, sobbing and howling of torch songs. It is to be hoped that the ban applies also to female singers who go baritone and basso. Our own authorities, trying to stiffen the morale and backbone of our population, might well emulate the English plan and censor the same sort of sickly vocalism on the American networks.

* * *

Nicolas Miaskowsky at 61 has written 23 Symphonies. Mathematicians might be able to figure out how much greater than Beethoven and Brahms that makes Miaskowsky, for at 53, Beethoven had written only 9, and at 51, Brahms' miserable showing was merely 4.

* * *

Amateur Composer (showing his orchestral manuscript to a critic)—"I don't know what to call it. Have you a suggestion?"

Critic—"Yes. Call it Alpha and Omega—the first and the last."

* * *

M. B. H. writes: "What's become of Wagner's Rienzi and Weber's and Meyerbeer's operas at the Metropolitan? They are long overdue and must be presumed lost."

* * *

Assistant Music Professor Frances A. Wright at the University of California, who has been examing 2,000 Latin-American folksongs, says that practically all of them are on the subject of love or the moon. Now our North Americans of Tin Pan Alley need no longer feel so self-conscious.

* * *

E. R. F. has made a momentous discovery: "Not knowing German, and being otherwise dumb, I never knew what Erda was singing about when she vocalized at Wotan. Now I know, however. A friend of mine, very smart, told me that the burden of her text is 'Don't Sit Under the Ash Tree With Anyone But Me.' The rest I figured out for myself. Wotan didn't follow her advice, and of course we know what happened to him in the end."

* * *

Discerning Margaret Beh, of Greenlawn, L. I., says that she likes The Magic Flute, but that "it should be given for children at special matinées, as the Metropolitan used to do with Haensel and Gretel. The Mozart music is celestial, but surely the absurd plot, with its magic, incredible characters and naive comedy, remains more suitable for youngsters than for modern grownups."

"I know a baritone with such a small voice," writes H. A., "that when he sings The Two Grenadiers it sounds like only one."

* * *

I remember when a New York clergyman declared that "Salome is the kind of music heard in hell." O Death, where is thy sting?

* * *

COMES THE MUSICAL REVOLUTION

(To be sung to the tune of "I've Got A Little List," from "The Mikado")

If ever I were headsman and new victims must be found,
I've got a little list, I've got a little list
Of all musical offenders who might well be underground
And who never would be missed—who never would be missed.
There's the operatic devotees who hum each single air,
All nitwits who for torchy ballads have an ardent flair;
Those smarties who are up in dates and floor you with 'em flat
And know each work by number, and its Opus This or That,
And all persons who on more and more encores insist—
They'd none of them be missed, they'd none of them be missed!

There's the marathonic pianist with Sonatas four or five
And the foreign *pianiste.*
I've got her on the *liste!*
And the palpitating morons who respond to jerky jive—
They never would be missed, they never would be missed.
The American who praises with enthusiastic tone
The music and composers from each country but his own,
And that sheer amazing human, that completely *loco* guy
Who declares he can't stand Mozart, but won't even deign to try;
And that singular anomaly, the critic who hates Liszt—
I don't think he'd be miszed
I'm sure he'd not be miszed!

As pestilential nuisance, who just now is rather rife,
The jazzy organist,
I've got him on the list.
All the artists who let interviews expose their private life,
And who never would be missed, who never would be missed!
And iconoclastic youngsters of the Neo-Leftist school
Who think that ev'ry Wagnerite is just a plain damphool.
Some other pests there surely are, but for the nonce I'm through;
The task of adding to the roll, I gladly leave to you. . . .
But it really doesn't matter whom you put upon the list,
For they'd none of them be missed, they'd none of them be missed!

NEW PUBLISHERS' LISTS INCLUDE NOVEL ITEMS

PIANO SOLOS

Reviewed by HANS BARTH

THE THREE BILLY GOATS GRUFF, by Helen A. Greim; pub. Summy; Gr. 3, 40c.

Both the music and the novel story of The Three Billy Goats Gruff will interest the young pianist. There is opportunity for wrist work as well as quiet "arm" chords. A little over three pages in length.

SIX ANIMAL FABLES, By Jacobo Ficher.

1. The Arrogant Rooster and The Humble Hen, 50c.
2. Lullaby for a Cat, 40c.
3. Pussy-Cat and Nanny-Goat, 40c.
4. Song of Two Sparrows, 50c.
5. Bears, 50c.
6. Animals on Parade, 50c.

Pub. Axelrod Publications, Inc. Gr. 4 and 5.

The average piano teacher would call these six compositions ultra-modern, and with this in mind they can be classified as exceedingly clever and descriptive. One can get quite a glimpse of Polytonal Harmonics and thus learn what they are and how used. This reviewer feels the first and sixth pieces of this suite might be given first. They seem a bit more obvious in style than the others. The longest are four pages in length. Recommended to the student who enjoys the modern or "ultra" modern.

THE CHILD MOZART, by Lottie E. Coit and Ruth Bampton; pub., Presser; Gr. 2, 35c.

An excellent way to introduce Mozart (or the classics). Interestingly gotten up with photographs and much information about Mozart's early life. The booklet has six easy compositions, including one duet, (arranged by the authors).

MY BONNIE LIES OVER THE OCEAN, Eric Steiner, pub., Elkan-Vogel Co., Gr. 2 and 3, 30c.

The familiar tune arranged in the style of a minuet. Attractive and well written. Any child as well as the adult will enjoy this arrangement.

Reviewed by JOSEPH MACHLIS

VARIATIONS ON A KINDERGARTEN TUNE, by Nicolas Slonimsky. A clever and altogether delightful set of variations on a popular Brazilian song. The variations —"Like a music box," "All over the keyboard," "In a minor mode," "Like the Xylophone," "With apologies to Brahms" and "Circus Parade"— will prove highly stimulating for young students. An excellent grade-3 recital piece. (Axelrod Music Pub. Co.)

SQUARE DANCE TUNE, by Henry Cowell. One of our most original composers turns for inspiration to the country dances of his boyhood. Cowell's writing for the piano is richly imaginative and effective. This composition, combining as it does melodies material of simple charm and wide appeal with a highly original manner of presentation, will add an exciting note to a recital program. Grade 4. (Edward B. Marks Music Corp.)

SIX SHORT TALES FOR YOUNG PIANISTS, by Bernard Wagenaar A notable addition to the growing literature for young pianists in the modern manner. Each tale is preceded by a short informal preface adressed to the student, whimsically introducing him to the mood of the piece. Each, besides, tackles a specific technical problem with intelligence and imagination. Grade 2-3. (Chappell & Co., Inc.)

THE MOLDAU, by Smetana; transcription by Felix Guenther. Dr. Guenther has made Smetana's classic accessible to pianists in transcription of beautiful musicianship and taste. He has succeeded in retaining the flavor of the original while at the same time translating it into the most effective pianistic equivalent. The inclusions of quotations from the program of the tone poem will be most suggestive and helpful to the student. Highly recommended. Grade 4-5. (Mercury Music Corp.)

NARRATIVE (Remembrance of Things Past), by Abram Chasins. A tone poem for piano, bold in conception, spacious and well-knit in structure. The music is richly narrative, although the only clue given as to the program is the Proustian sub-title. Chasins handles the keyboard with vigor and imagination, achieving dramatic effects within a pungent modern idiom. A richly rewarding composition for adventurous pianists in search of new concert material. Grade 5-6. (J. Fischer & Bro.)

Reviewed by MARY C. HOFFMAN

CONCERTO IN F—George Gershwin; pub. Harms, Inc.

In three parts. This has had many public performances by outstanding orchestras. An interesting study in syncopation reverting to the former "Charleston" rhythm and includes those which are currently popular. Melodic themes are colorful from an orchestral point of view and should be studied by the pupil interested in the modern idiom of piano music. Difficult Gr. 6.

PAVANNE, MORTON GOULD; pub, Mills Music, Inc.

A charming, light novelty, moderately difficult. One of Morton Gould's earlier compositions which has become increasingly popular over a period of years and is always greeted with delight by an audience. The Pavanne has been the subject of elaborate stage productions, danced by ballets and popularized on the radio to a great extent. Gr. 3.

BEGIN THE BEGUINE, Cole Porter, arr. by Cy Walters; pub., Harms, Inc.

A special piano arrangement of a beautiful Cole Porter tune. A colorful, pianistic arrangement this, covering the gamut of the keyboard, by one of our most famous "night-club" pianists. Difficult. Gr. 5.

CHAPPELL & CO., Inc.

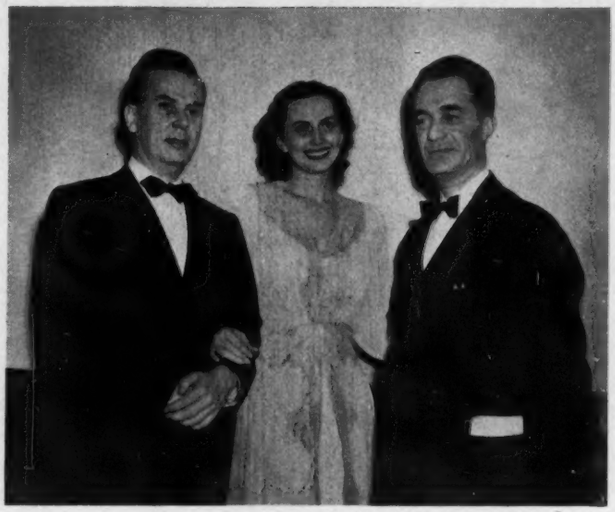
Want you to know about a lovely new ballad

"ENGLAND, ONCE AGAIN"

By Private Vance Campbell, U.S.A.

Advance artist copy on request

CHAPPELL & CO., Inc., RKO Bldg., Rockefeller Center, New York, N. Y.



ANNAMARY DICKEY,

Metropolitan Opera soprano, after her performance as Violetta in La Traviata, with the National Grand Opera Company in Brooklyn on Dec. 1, receives the felicitations of her concert manager, Austin Wilder (left), and George D'Andria, director of the opera company.

FOR TWO PIANOS

SERENATA, by Moszkowski; MY HEART EVER FAITHFUL, by J. S. Bach; LE CYGNE, by Saint-Säens. Arranged for two pianos by Nicolai Mednikoff.

The two-piano repertoire has been increasing most usefully during recent years, transcriptions and arrangements outnumbering original compositions. Mednikoff's contributions are excellent examples of their kind, essentially melodious, skillfully put together and of no forbidding difficulty. The Bach selection (from the Pentecost Cantata) is especially tasteful treatment of noble music. It is interesting to note, by the way, that in it's opening measure, the theme (nine notes) is exactly that of Jensen's famous song, Murmuring Zephyrs. Needless to add, Bach did not borrow from Jensen. (Carl Fischer, New York.)

SONGS

THEY THAT TRUST IN THE LORD, a new setting of Psalm CXXV by Frank La Forge, is dedicated by the composer to his sister, Ruth LaForge Hall. In two keys, the high setting has a G top with an alternate D. An attractive theme which is sung by the voice at the opening appears in a *tranquillo* episode, this time in the accompaniment, to conclude the number. There are three key alterations, not too abrupt, with an agitato episode before the close. Its lack of difficulty and lyric quality should interest church soloists. (Galaxy Music Corp., N. Y.)

GREY SKIES, by Harvey Gaul, is arranged for both high and medium voices, the first ranging to an E flat at the top. An arpeggio accompaniment gives a strumming impression, as though the singer is accompanying himself. The poignancy of the poem (Austin Shirley) is reflected in the mood of the music. Good interpretative ability is needed as well as vocal skill; but the vocal line is not difficult. (Galaxy Music Corp., N. Y.)

JOY, SHIPMATE, JOY! is as its name implies a *giocoso* number by Leroy Robertson. The running accompaniment, with the left hand sharply defining the rhythm, provides a background as the exultant voice proclaims that the period of waiting is past and the ship, clear at last, swiftly leaves the shore. (Galaxy Music Corp., N. Y.)

THE CROSS YOU USED TO WEAR, by Arthur A. Penn, the words by W. A. Montague, is a simple ballad type number, the range within an octave with a top F. There is a slight change in the climax of the second verse, otherwise the setting is the same for both verses. Suitable for a middle register voice. (Edward A. Schuberth & Co., Inc. N. Y.)

FOR STRING QUARTET

TEN QUARTETS BY MOZART, authentic text from the composers' MSS. in the British Museum, established by André Mangeot. A most valuable and authentic collection for all chamber music foursomes, published with separate parts for the four instruments, each bound together, and the whole enclosed in a cardboard cover. The works are exquisitely printed and scrupulously edited. The quartets reproduced are those in G major (K. 387), D minor (K 417b, formerly 421), E flat major (K. 321b, formerly 428), B flat major (K. 458), A major (K. 464), C major (K. 465), D major (K. 499), D major (K. 575), B flat major (K. 589), and F major (K. 590). There are a publisher's preface and an editor's introduction, both brief and to the point. (G. Schirmer, Inc., New York.)

"Singer's Handbook" Written by Lazar Samoiloff

Lazar S. Samoiloff quickly disarms fellow vocal teachers in Hollywood and elsewhere in "The Singer's Handbook (published by Theodore Presser Company, 138 pages). "But you mustn't write a book about your methods of teaching; if you explain your secret, every other teacher will be able to use them himself," warned a colleague. But the honest Dr. Samoiloff retorted: ". . . . I haven't any secrets. There is no mystery about my method nor that of any other teacher worthy of the name. The only secret lies in the teacher's skill, his ability to hear, criticize and suggest remedial measures."

On this engaging basis, Dr. Samoiloff has written a plain and informative handbook filled with concrete ideas, suggestions, repertory, outlines for artist, student and teacher, together with a number of his favorite exercises for placing and developing the voice. Out of his broad experience, he offers routine on diet, everyday living as well as sensible advice on career-making and the common problems of vocalists.

In addition to the chapters on singing, Dr. Samoiloff devotes considerable attention to the speaking voice. We like his approach to correction of the "whiney voice," the "sweet and gushy voice," the hoarse and husky voice, the monotonous voice, stuttering, lisping, the drawl and other speech defects.

All in all, "The Singer's Handbook" is a meaty, helpful compendium of an active teacher's long experience.

POPULAR MUSIC for TEACHERS
Keyboard Harmony—Rhythms—Arrangements
Available for Lectures and Concerts
MARY C. HOFFMAN
100 Riverside Drive, N. Y. C. EN. 2-3535

Strictly Personal

The arts of a combined traffic manager, commander-in-chief and expert finagler are required these days, on the part of managers to achieve movements of our symphony orchestras between the home town and concert points on the road.

Examples were found in recent visits of the Philadelphia Orchestra to Washing and Richmond, when the music "went around and around" but wheels were less co-operative.

The train hearing the tuneful cargo was supposed to arrive in Richmond at 6:30. Due to movement of troop trains, it arrived at 8:30. The audience waited for a 9 o'clock concert. The men heroically played supperless.

But for the resourcefulness of manager Harl McDonald, the men would have slept on park benches after the Washington concert—if there are any unoccupied park benches in the capital! There were no taxis and McDonald chartered three trolleys and had the train wait four minutes for the men.

There is a bright spot in all the difficulties encountered. "Trouble knits both people and organizations into a more understanding and co-operative unit," says the cheery management.

•

Unexpected events do not seem to halt the musical enterprise of Robert Elmore, Philadelphia composer-organist. While he was recently rehearsing his Camden Musical Art Society Choral Club, the city was plunged into darkness by a surprise blackout. He showed his versatility by going to the piano and keeping the singers entertained with such diversified items as Debussy's Clair de Lune and Gershwin's I Got Rhythm.

•

Pierre Luboshutz and Genia Nemenoff, duo-pianists recently returned safely to the United States after giving two concerts in Havana under the auspices of the Pro Arte Musical Society. But back of that statement is a story of international red tape under war conditions.

When they prepared to leave Miami for Cuba, it was discovered that Luboshutz has neglected to get a release from his New York City draft board to fulfill the concerts, although contracts were all sealed and signed. This being finally approved, the couple went to the Cuban capital and had additional delays there over entry permits and visas.

After fulfilling their concerts, they were paid in American cash, since checks made out in Cuba are not negotiable here. Arriving back in the United States, they were permitted to keep only $250 each and the remainder, according to a rule now in force was confiscated by the American authorities.

Yet, both artists love Cuba!

•

When Zino Francescatti, French violinist, gave his Dec. 4 recital in Carnegie Hall, his tone came in for considerable comment. The violinist attributes its lusciousness and size to the fact that he was using a newly acquired instrument, the Hart Stradivarius, dated 1727. He recently bought this rare instrument from Dr. Pierre Lacombe, who purchased it in 1936 from Hill in London. Brought to England from Italy at the beginning of the 19th century, this Strad has had many travels. It first came to the United States in 1891, but four years later again crossed the Atlantic.

Mme. Francescatti reports that for days after he had secured it, her husband retired to his room for practice and would not be disturbed by anyone! Incidentally many cities will have a chance to hear it, for Francescatti's tour before Christmas includes appearances in New Orleans, Atlanta, Pittsburgh and Saginaw. After the New Year the violinist is solidly booked and will be heard with the Chicago, Indianapolis and Minneapolis orchestras, his tour taking him to the Pacific Coast.

•

Frieda Hempel likes to lunch at the Ritz-Carlton—and does.

•

Meyer Davis, the orchestra and band impresario, attended a Bond rally recently and paid $100 for a dance with Veronica Lake.

•

Claudio Arrau, Chilean pianist, has been made an honorary member of the International Mark Twain Society in recognition of his "outstanding contribution to the field of music." Members include Winston Churchill, Booth Tarkington, Thomas Mann and Andre Maurois.

THE

IDEAL CHRISTMAS GIFT

A solution of your problem, "What shall I give?" A subscription for Musical Courier repeats itself TWENTY TIMES A YEAR.

AN OUTSTANDING GIFT

For

Teachers, pupils, musicians and music lovers.

APPROPRIATE CARDS BEARING THE NAME OF THE SENDER WILL BE SENT TO RECIPIENTS.

MUSICAL COURIER, 119 West 57th St., New York.

For enclosed ..... send Musical Courier for .....

NAME..... CITY.....

ADDRESS..... STATE.....

One Year (20 issues) $3.00 Two Years (40 issues) $5.00

Canadian and Foreign Postage Extra.

Please Send Xmas Card Advising That This Gift Is from

NAME..... ADDRESS.....

I See That

Nora Hellen, soprano, gives a Christmas program at the Henry Hudson Hotel, New York, on Dec. 16 with Patricia Powell, flutist, assisting and Erna Luetscher at the piano. Her program includes a group of 15th century carols, and works of Peter Cornelius, Bax, Wolf and others.

•

Following her Carnegie Hall, New York, concert in March, Wanda Landowska, harpsichordist, will make a tour under the management of S. Hurok.

•

Alexander Sved, Metropolitan Opera baritone, was soloist at the first of four concerts in the U. S. Treasury series at Carnegie Hall, New York, on Dec. 6. Emil Cooper conducted.

•

Thomas L. Thomas, baritone, was heard recently in a Canadian benefit concert at Toronto.

•

Mme. Florence Foster Jenkins was among the artists heard at the observance of the 200th performance of Elmo Russ' song, America Forever Free, at the Hotel Wellington. Mme. Jenkins also gave a program for the National Society Patriotic Women of America at Sherry's.

•

Gina Valente, young pianist, gave a program on Nov. 29 at the Irvine Studio for the Theatre.

•

Margaret Henderson Smith, soprano, was heard in recital for the Dixie Club at the Hotel Plaza, New York.

•

Janet Fairbank sang songs of Lamont, Howe, Chanler, and Creston recently.

•

Bruna Castagna, Metropolitan Opera contralto, this month is fulfilling engagements in Denver, Colo.; Casper, Wyo.; Santa Fe, N. M.; and Charlotte, N. C.

•

Eight school engagements were fulfilled between Dec. 7 and 11 by Mildred Dilling, harpist. Miss Dilling was heard at Paterson State Teachers College, Montclair H. S., Hillside H. S., Dayton Regional H. S., Springfield; Woodrow Wilson Jr. H. S., Passaic; Clifford Scott H. S., East Orange H. S.; and Hattin H. S., Elizabeth.

•

Patricia Travers, violinist, was soloist with the Lincoln Symphony on Dec. 2 and the San Antonio Symphony on Dec. 5. She also gave recitals in Denton, Tex., and Bristol, Va.

•

Jean Watson, Canadian contralto, was soloist in a concert version of Samson and Delilah with the Syracuse University Chorus and in Messiah with the Cleveland Messiah Civic Chorus.

•

Before rejoining the Metropolitan Opera, Eleanor Steber, soprano, concluded her fall tour with appearances in the Maritime Provinces of Canada including Kitchener, Halifax, Sydney and Moncton.

•

Robert Casadesus, pianist, appearing as soloist with the Chicago Symphony at the Civic Opera House on Nov. 8, was heard by a sold out house of 3,000. Gaby Casadesus, his wife, gave a piano recital at Rosary College in Chicago during their visit to that city.

•

Jascha Horenstein recently returned from California, where he directed music for films to be released by the Rockefeller Foundation. He will return to California again after the New Year.

•

Victor Andoga is artistic advisor for the Cycle of Russian Operas to be given in concert form at Town Hall Dec. 26, Jan. 30, Feb. 27 and Apr. 3.

Schiff Personal Representative for Landowska

Paul Schiff has been retained as Wanda Landowska's personal representative, under the new agreement with the S. Hurok office.

OTTO KLEMPERER

led a New Friends of Music orchestral Bach concert on Dec. 13.

NATIONAL CONCERT & ARTISTS CORP.

CONCERT DIVISION

Marks Levine, Director

711 Fifth Ave., New York, N. Y.

Includes For Season 1942-1943

CLAUDIO ARRAU
PIANIST

GLENN DARWIN
BARITONE
OPERA—ORATORIO—CONCERT—RADIO

JEAN DICKENSON
COLORATURA SOPRANO

Donald Dickson
BARITONE

DORIS DOE
MEZZO-SOPRANO — METROPOLITAN OPERA

Bronislaw Huberman
VIOLINIST

LUCILLE MANNERS
SOPRANO

ZINKA MILANOV
DRAMATIC SOPRANO

EZIO PINZA
BASSO
METROPOLITAN OPERA

CARLOS SALZEDO LE ROY RENE

MARJORIE CALL SALZEDO SCHOLZ JANOS

Alexander Sved
World Famous Baritone Concert Recitalist
Metropolitan Opera Association

Gladys Swarthout
MEZZO-SOPRANO METROPOLITAN OPERA

SZIGETI

Thomas L. Thomas
BARITONE

Make Singing A Joy! through
ADELAIDE GESCHEIDT'S
SYSTEM OF NORMAL NATURAL VOICE DEVELOPMENT
41 Central Park West, N. Y. C. TRafalgar 7-9651

V. BACEVICIUS
PIANIST—COMPOSER
Classes in Piano and Composition
115 Waverly Place, N. Y. C. GRamercy 5-8788

ALBERT COATES
COMPOSER and CONDUCTOR
Suite 701, 119 West 57th Street,
New York City

PERCY GRAINGER
Pianist
9 Cromwell Place
Manager: ANTONIA MORSE
White Plains, N. Y.

ROBERT ELMORE
CONCERT ORGANIST
Mgt.: Bernard R. Laberge, 2 W. 46th St., N.Y.C.

LILY DJANEL
LEADING SOPRANO
METROPOLITAN OPERA ASSOCIATION

ILLINOIS WESLEYAN UNIVERSITY
SCHOOL OF MUSIC
Bloomington, Illinois Spencer Green, Dean

BENIAMINO GIGLI
says MAESTRO ASTOLFO PESCIA is
"The watchmaker of the voice; whatever the deficiency, he understands and repairs."
Studios: 120 W. 57th St., N. Y. C., and 83 Fairfield Ave., Bridgeport, Conn. Send for circular.

DOROTHY CORNISH
Contralto
SAN FRANCISCO OPERA
Mgt.: Wilhelm Stein, 113 West 57th St., N. Y. C.

MARIAN CORYELL
TEACHER OF PIANO
Carnegie Hall, New York City
CIrcle 7-4596

ALDEN EDKINS
BASS—BARITONE
410 East 57th St., N.Y.C. Wickersham 2-8694

JOHN COLVILLE DICKSON
OLD ITALIAN PRINCIPLES OF
VOICE EMISSION
Write: Suite 703, 119 West 57th St., New York

ARTURO VITA
voice placement opera coach
205 West 57th Street - New York - Tel. Circle 7-5420

ROMANO ROMANI
Vocal Teacher and Coach
of ROSA PONSELLE
171 West 57th St., N. Y. C. CI. 6-0565

PAMELA WOOD
LYRIC SOPRANO
Opera and Concert
7 Park Ave., New York City MU. 5-6997

BLANCHE WARD
SOPRANO
Sincere, Sound, Voice Training
1214 Carnegie Hall, N. Y. C. CIrcle 6-3794

JAN KIEPURA
TENOR
Management: Charles L. Wagner, Inc.
511 Fifth Avenue, New York City

JEAN TENNYSON
SOPRANO
Management: Charles L. Wagner, Inc.
511 Fifth Avenue, New York City

College of Music
OF CINCINNATI
1220 Central Parkway Cincinnati, Ohio

New York Concerts Offer Rich Budget

(*Continued from page* 6)

Great variety of programs and personalities marked the concert roster in New York between Nov. 14 and 29. Among the notables who returned to the Manhattan platform were Josef Lhevinne, Artur Rubinstein, and Marjorie Lawrence. Other keyboard events were given by Alexander Vilalta, Celius Dougherty and Vincenz Ruzicka, duo artists, Grace Castagnetta, Clarence Adler (continuing his Mozart series with small orchestra), Miklos Schwalb, Kurt Appelbaum, and Sylvia Zaremba, child pianist. The string contingent included Tossy Spivakovsky, violinist, Raya Garbousova, Joseph Schuster, cellists; Emanuel Vardi, violist, and the Budapest Quartet.

Among vocalists heard were Pamela Wood, soprano (with Patricia Yates, harpist), and Lilian Knowles, contralto. In a program of Korngold music at the Waldorf, Jarmila Novotna, Winifred Heidt, Ernest McChesney, James Pease and Arnold Belnick were heard under the composer's baton.

Recitalists Return

The Russian cellist Raya Garbousova presented a formidable program at the Washington Irving High School on Nov. 14. Two arrangements by the late Emanuel Feuermann—Handel's Adagio and Allegro and Chopin's Polonaise Brillante—Brahms' Sonata in E minor, No. 1 Op. 38, Haydn's Concerto in D major, Stravinsky's Italian Suite and Ravel's La Habanera comprised the program.

On Nov. 16 in the New York Times Concert Hall, Concerts at Nine presented Emanuel Vardi, young American violist, now a musician, first class, U. S. N. He was assisted by Norman Secon, pianist and Edward Vito, harpist. The program opened with Vardi's own arrangement of a Marcello Sonata. The violist was careful to retain the spirit of the seventeenth century Italian composer and at the same time produced a work extremely grateful for the viola. This should be a valuable addition to the sparse repertoire. There was also a Brahms sonata, a Sonata for harp and viola by Arnold Bax and several short works.

An outstanding concert in the Barbizon Recital Series was that of Pamela Wood, soprano, and Patricia Yates, harpist, on Nov. 17. Miss Wood sang a German, French and English group, all of which were well projected musically and with flawless diction. As one of the encores Charpentier's Depuis le jour was added, a song suited to her unique talent in manipulating the high pianissimo voice. George Reeves accompanied Miss Wood. Miss Yates played many interesting works for the harp.

Alexander Vilalta, Spanish pianist, who

PAMELA WOOD,
soprano, gave a joint recital recently with Patricia Yates, harpist, at the Barbizon Recital Hall, New York. Miss Wood's last appearances in Europe were at the Algiers Opera House during the 1939-40 season.

made an excellent impression at his debut here last May, gave another recital at Town Hall on the evening of Nov. 18, confirming the early verdict that he is a musician of ability. He offered the Schumann Carneval, Chopin and modern works, including Spanish numbers, with dash and accuracy.

Korngold at Waldorf Musical

An all-Korngold program was presented at the second Waldorf-Astoria Monday Morning Musicale series for the benefit of the Musicians Emergency Fund. Mr. Korngold first played two original piano compositions. Winifred Heidt, mezzo-soprano, followed with three songs which were delivered with a clear voice and rare temperament. A dull scherzo from a sonata for violin and piano, Op. 6, was played by Arnold Belnick and the composer, and the first portion of the program concluded with Jarmila Novotna's charming rendition of Marietta's Song from The Dead City. After the intermission excerpts from the opera, Kathrin, were sung by Ernest McChesney, tenor, James Pease, baritone, and Winifred Heidt.

Hindemith's New 2-Piano Sonata

Hindemith's recently born Sonata written for the two-piano team of Celius Dougherty and Vincenz Ruzicka formed the focal point of interest (a world premiere) at their Town Hall recital on Nov. 20. In five movements, the work is based on an early English poem dealing with the transitoriness of life. While there is little in the music to suggest its monumental subject, it has intrinsic appeal thematically, rhythmically, and in the piquant harmonization so characteristic of the composer.

A Clementi Sonata and Schumann's Andante and Variations were the other longer items on the program, which included also pieces by Tailleferre, Ravel, Gilbert, Howe, and Dougherty arrangements of Stravinsky's Circus Polka and a set of Lanner waltzes. The team won consistent admiration with beautifully unified playing, ravishingly toned and shaded.

Lhevinne in All-Chopin Program

An all-Chopin program was presented by Josef Lhevinne on Nov. 22 at Carnegie Hall. A large audience was present to greet the distinguished artist, who opened the first part of the evening with the Scherzo in E, Fantasy Impromptu, C sharp Mazurka, Op. 41 No. 1, The Barcarolle and the 24 Preludes. For some reason it took Lhevinne quite some time to get into the spirit of the music. In the Preludes, the familiar magic began to reassert itself. The C sharp minor Prelude was played with incomparable celerity and lightness, the B flat minor with great bravura, and the one in F with the utmost grace. And after the intermission, the pianist's performance of the F sharp Polonaise was as heroic as one is ever likely to hear. The Op. 64 Valse and 3 Etudes closed the recital. Among the latter was the study in thirds, which is virtually Lhevinne's own property.

Castagnetta Improvises

With a unique gift for improvising, Grace Castagnetta advisedly includes its demonstration at her Town Hall recitals. On Nov. 22 she excited the admiration of musicians with astonishing extemporizations on single tones and themes suggested by the audience, into symmetrically shaped and resourcefully harmonized chorales, fugues, and variations. Of her regular program numbers, the Handel-Brahms Variations and Scriabin's B minor Fantasie formed the interpretative high points. The Variations had arresting development, with exciting climax in the mammoth Fugue. The Fantasie blazed in the Castagnetta reading. Other graces of musicianship shone in a Lowell Mason (1832) Chorale, three Chopin Preludes, three by Shostakovitch, a Debussy piece, and the recitalist's scintillating arrangement of Strauss' Vienna Life.

Schuster Appears

Joseph Schuster succeeded in the difficult task of making the Bach D minor Suite No. 2 for unaccompanied cello, an impressive and fascinating presentation, at the fifth concert of the New Friends of Music at Town Hall on the afternoon

Montreal Players Draw Throngs

MONTREAL, CANADA. — Following the annual summer concerts at which attendance (between 4,000 and 6,000) was almost doubled, Les Concerts Symphoniques, conducted by Désiré Defauw, had to turn down some 600 applicants for its regular winter subscriptions. Pierre Béique, its manager, reports that every available seat and standing place was sold for the entire season five weeks before the opening. The series of eight Children's Concerts has also been sold out long in advance.

Ten concerts are planned in the regular series. The five soloists engaged are: Mischa Elman, violinist, who appeared on Oct. 20; Rudolf Serkin, pianist, heard in Nov. 17; André Mathieu, young Canadian pianist and composer, Jan. 23; Alexander Brailowsky, pianist, March 23, and Gregor Piatigorsky, cellist, Feb. 23.

The Government of Quebec Province has renewed its annual grant to the orchestra. The Friends of Les Concerts Symphoniques also contribute to its maintenance.

Gasoline rationing has not impaired the enthusiasm of subscribers, though the hall for the concerts is not situated very conveniently, according to Mr. Beique. He attributes the success of the concerts largely to the artistic impression created by Mr. Defauw in the three years he has been regular conductor of the orchestra.

Six concerts make up the schedule for the Little Symphony of Montreal, Bernard Naylor, conductor. The ensemble, formed along the lines of the orchestra of New York's New Friends of Music, was organized to present an intimate type of program, and numbers 40 musicians. Mr. Naylor in the past has conducted both the Montreal Orchestra and Les Concerts Symphoniques. The season opened on Dec. 8. Other concerts will be given on Dec. 15 with Maurice Onderet, violinist, as soloist; Jan. 19; Feb. 16 when Ross Pratt, pianist, will assist; March 2 and March 16.

ENRICA CLAY DILLON
Stage Director DEERTREES THEATRE
Stage Training for Opera, and Opera Performance
200 West 57th St., N. Y. C. CIrcle 6-9641

Announcing the 1943
NATIONAL PIANO AUDITIONS
For information write National Guild of Piano Teachers, 640 Riverside Drive, New York, N. Y.

GEORGE REEVES
PIANIST—COACH—ACCOMPANIST
299 Riverside Drive, N. Y. C. ACademy 2-2432

GRACE PANVINI
COLORATURA SOPRANO
Personal Representative: Eric Semon
711 Fifth Avenue, New York City

RALPH LEOPOLD
PIANIST Studio: 30 W. 69th St., N. Y.
Concert Management: Harry Culbertson
5525 Blackstone Ave., Chicago

Of Novelties As Pre-Holiday Music Season Arrives

of Nov. 23. Originally composed for church, the work was vitally transformed by Schuster into a beautiful specimen of Bachiana for the recital hall, as the result of the reverent and intelligent treatment of the interpreter. The Budapest Quartet offered two Haydn quartets with delicate balance and subtlety.

Tossy Spivakovsky Plays

There was violin playing of the first rank when Tossy Spivakovsky, principal violinist of the Cleveland Orchestra, gave his first Carnegie Hall recital on Nov. 23. In the first part of his program, which included sonatas by Beethoven and Brahms and Bach's G minor Adagio and Fugue for violin alone, Mr. Spivakovsky displayed an unusually warm tone and sensitive phrasing; and in the Bach, especially, there was musicianship of a high order. A first performance of Castelnuovo-Tedesco's pleasantly sentimental Ballade, a Shostakovitch Prelude cleverly arranged by Spivakovsky, Rakov's Scherzino, three Paginini Caprices and Sarasate's Carmen Fantasy concluded the program. With Mr. Spivakovsky's brilliant technique and his keen sense of nuance, the most intricate passages emerged with a delicate, satiny finish. The Paganini Caprices and the Carmen Fantasy were dazzling. The audience was eager for many encores. Ernest V. Wolff was the accompanist.

Lilian Knowles, Contralto, Heard

The sixth event of the Concerts at Nine being presented by Ray Halmans at the New York Times Concert Hall on Nov. 23 had Lilian Knowles, contralto assisted by Robert Koff and Robert Mann, violinists; Andor Toth, viola; Nellis De Lay, 'cello; Ruth Freeman, flute; and Ralph McLean, clarinet.

The program was the delightful experience that one has come to expect of this series of rare music always beautifully performed. A moving interpretation of the seldom-heard Hindemith song cycle, Die Junge Magd, for solo voice and six instrumentalists was the highlight of the evening. There were also early seventeenth century songs accompanied by a string quartet and Hellmut Baerwald at the piano. Miss Knowles closed the program with Schumann's Frauenliebe und Leben cycle and Brahms' Zigeunerlieder cycle, rarely sung in entirety.

GEORGES MIQUELLE,
cellist, and Mischa Kottler, pianist, gave their first sonata recital of the season at the Detroit Institute of Arts, Dec. 3. The program listed the Bach Sonata in D major, Beethoven's Sonata in G minor, the First Sonata in G minor of Guy Ropartz, and Sonata, op. 40, by Shostakovitch.

Adler in Mozart Seance

Continuing his series of Mozart piano Concertos at Town Hall, Clarence Adler gave the second of his seances on November 24, accompanied as before, by an ensemble from the National Orchestral Association led by Leon Barzin.

The Concertos were those in E flat (K. 271) and in A (K. 414). The former was written when the composer was 21; the other, five years later. Opening the concert, the orchestra performed the little Symphony in D dating from Mozart's fourteenth year. It had an atmospheric performance under Barzin's understanding direction.

Adler's musical command, sensitive tone, light, nimble fingers, and considerate handling of dynamics, make him particularly fitted for the devoted Mozartean task he has undertaken.

Lee Simonson preceded the second part of the evening by reading an essay from his pen, called Mozart and The Stage.

Rubinstein Plays in Endowment Series

Artur Rubinstein's first New York recital of the season, the second event in the Town Hall subscription series, on Nov. 25, had its colossal moments and others on a slightly less towering plane. Technical wizardry was heard throughout, but it was after the Polish pianist had disposed of the Beethoven Waldstein Sonata and Schumann's Kreisleriana, that his gifts as a colorist and subtle master of nuance were displayed in the Chopin Berceuse and Polonaise, op. 44. The Ravel Noctuelles was a particularly superb bit of eerie tone painting; a new Kujawiak written by Rathaus in memory of Paderewski, the Shostakovitch Polka and de Falla's Pantomime and Fire Dance were done so dazzingly as to bring a half dozen encores.

Miklos Schwalb, Pianist

Miklos Schwalb, pianist, returned to Town Hall on Nov. 27 for his second New York recital. Vivaldi, Bach, Chopin, Debussy, Liszt and a pair of Concert Etudes by Paul de Schlotzer were the composers represented on the program. Mr. Schwalb is brilliant technically and musically, but he is not always consistent in his interpretations. Occasionally there is a little too much Schwalb and not enough of the composer; this was especially true of the Chopin B flat minor sonata.

Kurt Appelbaum, pianist, continued his series of Beethoven sonatas on Nov. 28, at Town Hall. This program included the sonatas in E flat major, Op. 7; F major, Op. 54, and B flat major, Op. 106 which is known as the Hammerklavier. Mr. Appelbaum again impressed as a profound and sensitive Beethoven interpreter.

Sylvia Zaremba, 11-year-old Polish-American child pianist, gave her second New York recital at Town Hall on Nov. 28. Miss Zaremba's technique is brilliant, and her tone control admirable. The warmth and smooth line of her legato is a pleasure to hear. She achieved an impressive dignity and sincerity throughout, and in the Mozart, Mendelssohn, Scriabin, Medtner and Liszt, revealed depth of artistry and poetic sense beyond her years.

Marjorie Lawrence Returns

Reappearing after an absence of a year from the concert stage, Marjorie Lawrence, dramatic soprano of the Metropolitan, thrilled a capacity house with most beautiful singing at Town Hall, Nov. 29. She was assisted by Joseph Schuster, cellist. Remembered as a first-rate concert artist, Miss Lawrence more than fulfilled the expectations of an audience eager to greet her on her return.

LOTTE LEHMANN,
soprano of the Metropolitan Opera, gave a New York recital at Town Hall on Dec. 6, interpreting works of Schubert, Brahms, Debussy, Duparc, Ravel and Wolf.

Nobility of style and manner were in her song interpretations. The voice, of luscious texture, round and full, is capable of tremendous volume as well as a pianissimo of finely delicate beauty.

Opening with an air from the Belshazzar of Handel, Miss Lawrence gave her audience an immediate impression of deep understanding. In a second group made up of songs by Brahms, Ravel, Carpenter, Huhn, she sang with a scrupulous regard to the composer's intent. Brünnhilde's Immolation from Götterdämmerung closed the program, giving Miss Lawrence's opera admirers their final pleasure of the evening. This is one of the singer's greatest moments in opera.

Assisting artist Joseph Schuster, whose proficiency as an exponent of cello is well established, gave the audience much pleasure by his intelligent interpretations, beautiful tone, and excellent technical equipment. His program listed Sonata in A major, Boccherini; Adagio and Allegro, Haydn; Adagio, Tartini, a song without words by Mendelssohn; and other works. Paul Meyer and Arpad Sandor, accompanists respectively for Miss Lawrence and Mr. Schuster proved capable.

Arthur Davis to Give N. Y. Recital

Arthur Davis, Negro bass-baritone, makes his New York Town Hall recital debut on Jan. 4. He was educated in the schools of Philadelphia and Washington, attended Howard University, where he studied with Count de Vermond, Danish bass, and sang the role of Mephistopheles in Faust. Mr. Davis is working as a traffic officer in Washington and continuing his studies with Reinald Werrenrath.

MORLEY EVANS BARITONE
Personal Representative
Garland Cooper
424 Madison Ave., N. Y.
PLaza 5-2740

ISER SZWICA
TEACHER OF SINGING
VOICE CORRECTION
Among his artist-pupils are:
HENK NOORT, tenor—MARGARET KUBATZKY, soprano—SIGISMUND von PILINSKY, dramatic tenor—RUDOLPH GONSZER, baritone
Studio: 25 West 70th St., New York SChuyler 4-6018

JOHN WARREN ERB
CONDUCTOR — COACH
Department of Music Education
New York University—Lafayette College
Private address: 43 Fifth Ave., New York

ROSATI
The ONLY VOCAL TEACHER of BENIAMINO GIGLI
Teacher of Lauri-Volpi, James Melton, Franci, Tentoni, Kaskas, Triggiani, etc.
205 W. 57th St., N. Y. C. COlumbus 5-0393

Juilliard School of Music
Ernest Hutcheson, President
INSTITUTE OF MUSICAL ART
George A. Wedge, Dean—Box 496, 120 Claremont Ave., New York City

The Mannes Music School
David and Clara Mannes, Directors. Leopold Mannes, Associate Director
COMPLETE COURSES for ARTIST'S DIPLOMA or TEACHER'S CERTIFICATE
● Piano, Organ Violin, 'Cello, Wind Instruments, Voice ● Composition, Instrumentation, Theory, Ear Training, History of Music ● Chamber Music, Orchestra, Opera Department ● Conducting.
157 EAST 74th STREET, NEW YORK BUtterfield 8-0656
Steinway Piano

ACADEMY OF VOCAL ARTS
Complete Training in Voice, Operatic Acting, Languages, etc.
SCHOLARSHIPS AVAILABLE
1920 Spruce St., Philadelphia, Pa.

HOLLYWOOD: Philharmonic Forces Open New Popular Series of Concerts

Hollywood, Calif.
Musical Courier Bureau

By RICHARD DRAKE SAUNDERS

The effect of gas rationing was noticeable in the Hollywood-Los Angeles area in early December. Attendance at the Ballet Russe, normally sold out for every performance, and for the Philharmonic Orchestra showed a 25% decrease. Managers, however, are hopeful that attendance will return to normal as soon as adjustments in transportation have been made.

For the first time, the Philharmonic Orchestra opened its season with an American work. The ovation accorded by a large audience in the Philharmonic Auditorium, Nov. 19, to the Negro composer, William Grant Still, Conductor John Barbirolli and Baritone Jerome Hines was ample proof that auditors are interested in music of our country. Still's Plain Chant for America was broadly dramatic, with artistically achieved effects rising to a great climax with orchestra and organ. Hines sang the poem by Katherine Garrison Chapin with pleasing voice but poor enunciation. Still was called to the stage for several bows.

Piano soloist was Jose Iturbi, who gave an exceptionally beautiful reading of the Mozart E flat Concerto (K. No. 482). Barbirolli offered a notable presentation of In a Summer Garden, by Delius, and an exciting one of the Beethoven Seventh Symphony.

Popular Series Opens

In the glamorous setting of the Earl Carroll Theatre in Hollywood, the Philharmonic Orchestra began its series of popular concerts on Nov. 22, Barbirolli conducting. The auditors, many of whom had come to an early dinner, sat at tables, while the orchestra made an effective picture on the triangularly curtained stage.

A light program began with Rossini's overture to The Thieving Magpie and included Grieg's first Peer Gynt suite, Delius' On Hearing the First Cuckoo in Spring, and the Tchaikovksy Romeo and Juliet. The second portion was devoted to Viennese music of Schubert, von Suppé and Johann Strauss.

Lauri Kennedy, principal cellist of the orchestra, was soloist in the second popular concert on Nov. 29, giving a fine interpretation of the Bruch Kol Nidrei. American work on the program was Victor Herbert's charming Canzonetta from his Serenade for Strings. Lucien Cailliet took bows for a delightful Fantasia and Fugue on Oh, Susanna. The Mendelssohn Italian Symphony and short items of Wolf-Ferrari, Sibelius and Bizet completed the program.

The Ballet Russe de Monte Carlo began its series of nine programs in the Philharmonic Auditorium on Nov. 27. Hit of the occasion was Rodeo, to music by Aaron Copland and choreography by Agnes de Mille. Other items were Nijinska's Chopin Concerto, a resurrection of Giselle, Glazounoff's lovely Snow Maiden and standbys such as Carnaval, Gaité Parisienne, Beau Danube, Afternoon of a Faun, Les Elfes, Nutcracker, Scheherazade, Prince Igor and Sylphides. The ballets were all under the smooth musical control of Franz Allers, who kept tempi at a moving pace throughout, while permitting the soloists every proper latitude.

Daughn-Locker Recital

An enthusiastic audience demanded seven encores from Martha Daughn-Locker as the blonde soprano presented a well chosen and refreshingly novel program in the Assistance League Playhouse, Nov. 24, to the polished piano accompaniments of Sonia Lubin. Her voice is a clear lyric one, well handled throughout an even range and holding a timbre of lovely appeal. She sang with excellent musicianship, her phrasing firm, and her interpretations were made with individual expressiveness, enhanced by gracious stage poise. Her soft tones were exquisite, and she made her words comprehensible in six languages. Her choice of numbers was particularly commendable for avoiding the hackneyed. An aria from Mary Carr Moore's opera, David Rizzio, of striking beauty, was sung with intensity of feeling. A touchingly wistful Hebrew Lullaby by Polly Berman was given with infinite tenderness. Both composers took bows. Seldom sung Lieder by Brahms and Wolf, four French songs and unusual smaller items comprised the list.

The ninth annual Bach Festival was held Nov. 20 and 21 in the First Congregational Church under the able leadership of Arthur Leslie Jacobs. The Brodetsky Chamber Music Ensemble, several choirs and instrumental and vocal soloists participated. The climax was reached in the B minor Mass.

Photo-Illustrators

JAMES SHOMATE,

pianist and accompanist, recently concluded tours with Margaret Speaks and Emery Darcy. Mr. Shomate, a native of California and an alumnus of the Curtis Institute of Music, has appeared with Richard Bonelli, Jennie Tourel, Frances Greer and James Pease. Formerly assistant conductor of the Philadelphia Opera Company, he has opened a studio in New York this season.

1943 I.S.C.M. Festival Set for Los Angeles

LOS ANGELES—The International Society for Contemporary Music has officially accepted the invitation of the University of California at Los Angeles to hold its 1943 Musical Festival on the campus of that University. The Festival will take place during August, 1943. Werner Janssen will be the Musical Director and Dr. Gustave O. Arlt of the University of California at Los Angeles, the General Director.

Mark Brunswick, president of the International Society, has announced that the jury for the selection of compositions to be played at this festival is composed of Eugene Goossens, Werner Janssen, Rudolf Kolisch, Arnold Schönberg and Bernard Wagenaar. Composers desiring to submit works to be performed at the festival should send them to Henry S. Gerstlé, Secretary of the Society, 654 Madison Avenue, New York City. Scores will be accepted only in the New York office. Composers may submit works for symphony orchestra, chamber orchestra, string quartets and smaller combinations; also for solo instruments, solo instruments with orchestral accompaniment and choral works.

Monte Carlo Ballet Scores in San Francisco

SAN FRANCISCO.—The Monte Carlo Ballet was the central fact of the musical month of November in San Francisco. The organization gave eight performances here under the auspices of the San Francisco Opera Company, and won special favor for its three novelties—Agnes de Mille's Rodeo, and Bronislava Nijinska's Snow Maiden and Chopin Concerto. Other works of importance seen during the run were the Hindemith-Massine St. Francis, Massine's symphonic ballets to the Seventh Symphony of Beethoven and the First of Shostakovitch, and the usual Monte Carlo cocktails—Parisian Gayeties, Le Beau Danube, and other works.

The Opera Company also sponsored notable recitals by Jascha Heifetz, Carmen Amaya and her company, Larry Adler and Paul Draper, and Lotte Lehmann. The General Platoff Don Cossacks were also on the Opera Company course.

ALFRED FRANKENSTEIN.

Virginia Clay, Pianist, to Make Tour

LOS ANGELES—War conditions are certain to benefit American artists, declares Virginia Clay, concert pianist, provided they do not attempt to rush forth inadequately prepared in the effort to commercialize.

"Young artists are often too anxious to make money," she states, "and sometimes lose sight of the fact that artistry must always be paramount. Do things well, and success will take care of itself."

Now preparing programs for a winter tour, Miss Clay has spent several months investigating American compositions for piano solo.

"I intend to use at least one American work on every program, and an American group wherever possible," she says. "It is tremendous fun looking at new works, and I have found a great many of them."

Born in Seattle of American born parents, Miss Clay received all her training in this country, coaching recently with Samuel Ball in Los Angeles. Last season she toured the Southwest states. She is also a competent organist, and has made some essays into composition, but the piano necessitates the majority of her time.

R. D. S.

MONTEUX BEGINS SEASON

San Francisco Features College Audiences

SAN FRANCISCO—The 31st season of the San Francisco Symphony, and its eighth under Pierre Monteux, includes the regular Opera House concerts, divided into two series of twelve Friday afternoon and twelve Saturday evening events at which the Friday programs are repeated, with reduced prices. The opening pair was given on Dec. 4-5 and the closing concerts are on April 16-17.

Guest artists announced by Mrs. Leonora Wood Armsby, president and managing director, are Spalding, Arrau, Rachmaninoff, Amparo Navarro, appearing as pianist under José Iturbi, Laura Dubman, young San Franciscan, and Dorothy Maynor.

In addition to the regular Opera House series, the orchestra gives five concerts in the Civic Auditorium, presented by the Art Commission of the City and County of San Francisco. The Art Commission will also sponsor six performances of the Ballet Theatre in the Opera House, using the complete Symphony Orchestra. The Auditorium concerts feature Leopold Stokowski as guest conductor for the opening event, including in his program the first local performance of Shostakovitch's Seventh Symphony. Other guest artists will be Marian Anderson, Jan Peerce and Risë Stevens.

Other activities of the orchestra this season will be four young people's concerts in the Opera House under Rudolph Ganz, ten Sunday evening broadcasts for the Standard Oil Company, as well as concerts in Sacramento and Fresno.

From present indications the Orchestra faces one of the most successful seasons in its history. Howard Skinner, business manager, reports an unusually heavy demand for season tickets, particularly among members of the San Francisco Symphony Forum, which represents the student groups at the University of California, Stanford, and other bay area colleges.

A new development is the Symphony League, organized for the purpose of underwriting tickets for worthy students majoring in music, and others who would be unable to attend otherwise; to make possible some important orchestral works which because of augmented personnel and extra rehearsal time are not possible under the Musical Association's normal budget; and to add to the orchestra's library and repertoire through the purchase and rental of scores. For a nominal annual membership fee, members of the League receive a series of lectures on the current programs, attendance at rehearsals, with teas or luncheons presided over by outstanding speakers.

Another innovation will be broadcast auditions for discovering instrumental talent, the winner to appear as soloist with the Symphony late in the season. The auditions will be conducted by the Blue Network, which will supply its own orchestra for accompaniment.

The starting hour for the afternoon concerts will be 2:15, allowing distant patrons to reach home before dark.

CHARLOTTE
(BOERNER) RINGQUIST
SOPRANO
Per. Rep.: Larry Crosby, 9028 Sunset Blvd., Hollywood, Cal.

VIRGINIA CLAY
CONCERT PIANIST
Personal Representative: H. C. Ross
4826 S. Figueroa St., Los Angeles, Calif.

A. de SEGUROLA
Internationally Famous Actor-Singer
Voice Culture • Art of Bel Canto • Interpretation • Acting
1545 N. Laurel Ave., Hollywood, Calif. GL. 9988

Michael Edwards
BARITONE
RUTH COLLIER, INC., 8584 Sunset Boulevard, Hollywood, Calif.

Florence George
COLORATURA
Personal Representative: Everett Crosby, 9028 Sunset Blvd., Hollywood, Calif.

RALPH THOMAS
"MAKER OF SINGERS"
8605 Hollywood Boulevard, Hollywood, Calif.
HO-7585

News of Clubs and Organizations

Aid to American Composers Urged

N. Y. Federation of Music Clubs Gives Luncheon

The necessity of giving protection and support to the American composer and artist, at this critical world juncture, was stressed by a half dozen speakers prominent in varied music fields at a luncheon held by the New York Federation of Music Clubs at the Hotel Great Northern, New York, on Dec. 3. A large assemblage was present, including artists, conductors, club officials and representatives of publishing houses and the press. Mrs. Guy P. Gannett, president of the National Federation of Music Clubs, voiced the need for the organization to go forward and not merely to mark time, and described the work which the clubs were doing in the war effort.

The meeting was presided over by John Paine, official of the American Society of Composers, Authors and Publishers, who said that he was honored to "pinch hit" for Deems Taylor, who made the opening address before leaving for an important broadcast. Among those whom he introduced as speakers were: Mrs. Guy P. Gannett, president of the National Federation of Music Clubs; Mrs. G. H. Thomas, newly elected president of the New York Federation of Music Clubs; Abram Chasins, composer and pianist; Mrs. Raymond Baer, president of the Pennsylvania Federation of Music Clubs; Harry Hughes, former press representative of the WPA Music Project; Oscar Wagner, dean of the Juilliard School of Music; and Mrs. Edgar Stillman Kelley.

National Federation Awards Composition Prizes

Franz Bornschein, of the Peabody Conservatory faculty, and Eunice Lea Kettering of Ashland, Ohio, College, are the winners of the mixed chorus composition contest sponsored by the National Federation of Music Clubs. Helen Gunderson of University, La., chairman of the committee, made the announcement. Dr. John Warren Erb and Hugh Ross were the judges. Mr. Bornschein's setting is of Walt Whitman's Mystic Trumpeter and is entitled Joy. Miss Kettering's work, Johnny Appleseed, is based on the Vachel Lindsay poem. Gail Kubik's In Praise of Johnny Appleseed received honorable mention.

The works will be given their premieres as part of the Festival of American Music to be broadcast next spring by the Federation, in lieu of its cancelled biennial convention.

Clifford Bair of Salem College, Winston-Salem, N. C., has been named national opera chairman by Mrs. Guy P. Gannett, national president.

•

Collegiate Choral to Sing Novelties with Orchestra

The Collegiate Choral, Robert Shaw, director, is preparing two New York performances with the National Orchestral Association. The Requiem Mass of Guy Ropartz and choral works of William Schuman will be given in Town Hall in January. Included among the Schuman a cappella works will be three first performances.

Later in the season the Schubert Mass in G and a new work of Schuman to a poem of Walt Whitman will be given by this group.

"Sight Reading May Be Easily Learned," Says Blanche A. Ross

Anyone can learn to read music, according to Blanche A. Ross. "It is a talent in some, but can be acquired in every case with proper instruction," says Miss Ross. "Many articles have been written about the amateur playing ensemble in various forms, but sight reading on the piano, in group work, is within the scope of every person equipped with elementary technic, including amateur pianists.

"After developing a sense of rhythm and the ability to keep time with members of a group, the reading of music becomes automatic. No home practice is required, as the discipline and concentration needed is developed through weekly meetings, where careful selection is made regarding the equality of technic and the ability of the individual."

Miss Ross, discussing her many years of experience in conducting such groups, is convinced that as one becomes familiar with symphonic, chamber and orchestral compositions, recreating music by actual performance is "most gratifying."

•

Piano Teachers Congress Meets

The Piano Teachers' Congress of New York held its regular monthly meeting on Nov. 5 at Steinway Hall. The program consisted of a display of compositions and books of William O'Toole. A members' discussion on High School Credits for Applied Music was followed by an account of the work done by New York City to entertain men in uniform, a talk given by Fae Smith. The Pupil's Approach to Music was discussed by T. Robin MacLachlan, composer and teacher. Hans Barth, composer and inventor of the Quarter-Tone-Piano, was the guest speaker on What is Modern Music?

Flushing Club Hears Artists

The Siegfried Music Club of Flushing met on Nov. 21, at the studio of Lida S. Knight-Morris, with Ruth Gediman presiding. Marie F. Ball spoke on Where Shall I Tune My Radio?, stressing the three ways that one can make use of the radio—for pleasure, as a criterion for one's own playing and to familiarize one's self with the best in music. Piano solos, duos and quartets were presented by members of the Club, all students at the Knight-Morris Studios. Motion pictures of past activities were shown and refreshments served.

A Christmas party will be held this month at which time phonograph needles, records, sheet music and phonographs will be collected for service men.

•

Leschetizky Association Elects

The Leschetizky Association of America gave a Paderewski Dinner at the Savoy-Plaza on the eminent pianist's birthday, Nov. 6. The dinner was preceded by a business meeting and an election of officers as follows: president, Eleanor Spencer; first vice-president, Frank LaForge; second vice-president, and secretary, Mrs. Walter Golde, third vice-president, Avis Charbonnel; treasurer, Louis Sampson.

•

Dilling and Trapp Singers for Haarlem Philharmonic

Mildred Dilling, harpist, and the Trapp Family Singers will give the program at the second concert this season by the Haarlem Philharmonic Society, Mrs. Luther C. Bisselle, president, on Dec. 17 at the Hotel Waldorf-Astoria. Lillian Newkirk Mansfield, chairman of music has arranged the program.

LOUIS BACHNER
VOICE
Teacher of Marjorie Lawrence, Sigrid Onégin, Heinrich Schlusnus, Charles Dalmorés, Lily Djanel, Michael Bohnen, Ria Ginster.
Hotel Ansonia, New York SUsquehanna 7-3300

MME. LUCIE LENOX
Voice Technician
Teacher of EMERY DARCY, Tenor of Metropolitan Opera Co.
457 West 57th St., N. Y. CO. 5-8450

ALFONSO ROMERO
TEACHER OF VOICE
344 West 72nd Street New York City
TRafalgar 7-5971

ARTHUR GERRY—TENOR
OPERA — ORATORIO — RECITAL
VOCAL TECHNIQUE — COACHING
Studios: 145 E. 92nd St., N. Y. AT. 9-4993
Per. Rep.: Eric Semon, 711 - 5th Ave. PL. 3-0820

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

MME. ANITA RIO
TEACHER OF VOICE
360 West 22nd Street, New York City
Phone: CHelsea 3-6911

CARLO EDWARDS
CONDUCTOR — COACH
Ass't. Conductor Metropolitan Opera Co. (15 years) 1920-35
Opera and Concert Repertoire. Se habla Espanol.
307 E. 44th St., N. Y. Tel.: MUrray Hill 4-4800

BURNHAM-WRAGG PIANO SCHOOL
THUEL BURNHAM RUSSEL WRAGG
All branches of piano playing and keyboard harmony
Steinway Hall, 113 W. 57th St., New York

BERNARD U. TAYLOR
TEACHER OF SINGING
Faculty Institute of Musical Art and the Juilliard School of Music
464 Riverside Drive, N. Y. C. MOnument 2-6797

BETSY CULP-DORNAY
VOICE TEACHER AND COACH
"I am deeply grateful for your artistic guidance and hope to continue working with you indefinitely."—Lucille Manners
344 West 72nd St., N.Y.C. TRafalgar 7-4999

EDITH WHITE GRIFFING
TEACHER OF SINGING
Studio: 205 West 57th St., N. Y. C.
Telephone CIrcle 7-4527

FRANCIS ROGERS
TEACHER OF SINGING
Member American Academy of Teachers of Singing
Member Faculty of the Juilliard Graduate School
144 East 62nd Street, New York City

BRUNO EISNER OLGA
Pianist Mezzo-Soprano
467 Central Park West, New York City
ACademy 2-6951

EDGAR STILLMAN-KELLEY
COMPOSER-AUTHOR
Gulliver Symphony, New England Symphony, Aladdin, Alice in Wonderland, Pilgrim's Progress (Choral)

GEORGE BOLEK
TEACHER OF SINGING
PROGRAM BUILDING
1521 Bolton Street Baltimore, Maryland
Telephone: LA. 1474

F. W. RIESBERG, A.A.G.O.
Organist Leading Expositions
PIANO, ORGAN AND HARMONY INSTRUCTION
Studied Under Scharwenka and Liszt
119 West 57th St., N. Y. C. CIrcle 7-4500

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
220 West 107th St., New York
Telephone: Academy 2-0588
Will Accept Advanced Violin Pupils

SOLON ALBERTI
Teacher of Singing
PROGRAM BUILDING
Hotel Ansonia, 2107 B'way, N. Y. C. SU. 7-3300

VIKTOR FUCHS Vocal Studios
New York: 44 W. 77th St. TRafalgar 7-7716
Philadelphia: 1619 Spruce St. PEnnsylvania 1043
Only Teacher of ROSA BOK (Metropolitan), IRENE JESSNER (Teatro Colon, Buenos Aires and Metropolitan), and IGOR GORIN

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private lessons, class lessons in Fundamentals
Lecture-demonstrations for teachers
806 Steinway Bldg., N.Y.C. KIngsbridge 9-8591

HERTA GRUEN
PIANIST—ACCOMPANIST—COACH
Vocal repertoire in French, Italian, English, German. Program building.
172 West 79th St., N.Y.C. TR. 4-2362

ROSE LANDVER
DRAMATIC SOPRANO
VOICE TRAINING AND COACHING
Opera appearances in London (Covent Garden), Vienna, Paris, Berlin, with Bruno Walter, Klemperer, and other leading conductors.
Studio: 125 West 75th St., N.Y.C. EN. 2-0683

THE PATTERSON VOCAL STUDIOS
IDELLE PATTERSON
A. RUSS PATTERSON
326 West 76th St., New York City
Tel. ENdicott 2-4616

REINALD WERRENRATH
TEACHER OF SINGING
Studio:
915 Carnegie Hall, New York City
Telephone CIrcle 7-2634

JACQUES STUECKGOLD
SINGING TEACHER IN GERMANY AND ITALY OF
Grete Stueckgold, Sigrid Onegin, Zinka Milanov, Carl Hartmann, Susanne Fisher, Maria Olszewska, Leo Slezak, Max Lorenz, Alexander Sved, Marita Farell, Kurt Baum, Gerhard Pechner.
235 W. 76th St., N. Y. Tel. ENdicott 2-7464

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 257 West 86th St. New York
Telephone: TRafalgar 4-2810

ALLEN HINCKLEY
TEACHER OF SINGING
Metropolitan Opera-Covent Garden-Bayreuth-Paris Grand Opera
Director of Village Light Opera Group
62 Morton Street, N. Y. C. WOrth 4-5978

OLIVER HERBERT, MUS.D.
COACH-ACCOMPANIST
ORATORIO—SONG REPERTOIRE
50 West 67th St., N. Y. City TRafalgar 7-1788

VERA CURTIS
(formerly Metropolitan Opera Co.)
TEACHER OF SINGING
COACH:—Opera, Oratorio, Concert
17 East 86th St., New York ATwater 9-5308

PACIFIC COAST

MME. ALEXIA BASSIAN
THE ART OF SINGING AND BEAUTY OF SPEECH
Teacher of Nan Merriman
Winner in the Cincinnati Opera contest
1803 N. Western Ave., Hollywood, Calif.

EDITH PENGILLEY
CONCERT PIANIST
Care of Musical Courier Bureau,
Hollywood, Calif.

EDGAR SCHOFIELD
TEACHER OF SINGING
3133 College Ave., Berkeley, Calif.
683 Sutter St., San Francisco, Calif.

VERNON SPENCER
PIANO
"A most exceptional teacher and man."
—Leopold Godowsky
4452 Dundee Dr., Hollywood, Calif. MO. 12559

FRANZ ALLERS
CONDUCTOR
Ballet Russe de Monte Carlo
Suite 701, 119 West 57th Street, New York City

Stell Andersen
PIANIST
Concert Mgt.: Albert Morini
119 West 57th Street, New York City

Marian Anderson
CONTRALTO
Exclusive Mgt.: HUROK ATTRACTIONS, INC.
711 Fifth Avenue, New York City

KENNY BAKER
TENOR
AUSTIN WILDER
745 Fifth Avenue, New York City

ELLEN BALLON
CANADIAN PIANIST
Exclusive Management WILLMORE & POWERS
2 West 45th Street, New York

ZLATKO BALOKOVIĆ
VIOLINIST
Suite 705, 119 West 57th Street, New York City

LEON CARSON
TENOR—TEACHER OF SINGING
20 Cottage Pl., Nutley, N.J. Tel.: Nutley 2-2499
160 W. 73rd St., N.Y. Tel.: TRaf. 7-6700

Jacques Cartier
America's Greatest One-Man Theatre
Exclusive Mgt.: HUROK ATTRACTIONS, INC.
711 Fifth Avenue, New York City

Eastman School of Music
OF THE UNIVERSITY OF ROCHESTER
Rochester, N. Y.

JANET FAIRBANK
SOPRANO
Suite 701, 119 West 57th Street, New York City

CARROLL GLENN
A BORN VIOLINIST . . . . WORTH HEARING NOW
N. Y. World-Telegram The New Yorker
Mgt.: RAY HALMANS, 119 W. 57th St., N. Y.

STEPHAN HERO
VIOLINIST
Suite 702, 119 West 57th Street, New York City

ETHELYNE HOLT
LYRIC SOPRANO
Opera — Concerts — Radio — Television
19 East 94th St., N. Y. C. ATwater 9-7555

ORA HYDE
DRAMATIC SOPRANO
Suite 1116, Steinway Hall, 113 West 57th St., New York City

Indianapolis Symphony Orchestra
FABIEN SEVITZKY, Conductor
Franklin Miner, Manager
Murat Theater Indianapolis, Indiana

ALTON JONES
PIANIST
Management: William Neill, Inc.
119 West 57th St., New York City

Jordan Conservatory
OF MUSIC
Bachelor and Master's Degrees
Write for catalog INDIANAPOLIS, IND.

Juilliard Graduate School
OSCAR WAGNER, Dean
130 Claremont Avenue New York City

LOUIS KAUFMAN
AMERICAN VIOLINIST
Recital Management National Concert & Artists Corp., 711 Fifth Ave., N. Y. C.

In the Studios

Harry Jompulsky

Artists and students in both the New York and Boston studios of Harry Jompulsky are fulfilling many engagements this season. Robert Hall Collins, baritone soloist of the First Church of Christ Scientist, Boston, is concertizing in New England. Richard D. Row is tenor soloist at historic Old North Church, Boston. Ruth Olive, soprano, is soloist at Allston Congregational Church, Allston, Mass., and Mrs. Carrie Troutwine, mezzo-soprano, holds a solo post at the First Church of Christ, Scientist, Wellesley, Mass. At the First Church of Christ, Scientist, at Concord, Mass., Mrs. Saddler, mezzo-soprano, is substitute soloist.

Matthew Lockhart, bass, is with the New England Opera Company. Bruce Bennard is bass soloist at Wesley Methodist Church, Worcester, Mass., and Richard Court is tenor soloist at All Saints Episcopal Church, Worcester. Frederic W. Bailey is organist at the Second Church of Christ, Scientist, in that city. Harriet Allen, soprano, is soloist at Bethany Church, Worcester. Anna Eresian, soprano, is with the girls' ensemble at Central Congregational Church.

James Kelley is baritone soloist at the Leicester, Mass., Congregational Church and Mrs. Mabel Carlson, soprano, holds a similar post at the First Congregational Church in Shrewsbury, Mass. Mary Hibbard, soprano, is soloist at the First Methodist Church, Webster, Mass.

Ernest Dahlgren, tenor, is soloist at the Douglaston, L. I., Community Church. Marion Bradley, soprano, is soloist for Unity Church meeting in the Waldorf-Astoria, New York. Calvin Boughman has been engaged as tenor soloist at Peddy Memorial First Baptist Church, Newark, N. J. Clifford Hughes, baritone, is soloist at Park ave. Presbyterian Church, New York.

Harriet Allen, Richard Court and James Kelley, on Dec. 4 and 5 sang leading roles in Pinafore at Clark University.

All are from Mr. Jompulsky's studios.

Francis Rogers

Jean Cubbage, soprano, soloist at the First Presbyterian Church, Greenwich, Conn., is now under the management of the National Music League. Carol Brice, contralto, is soloist at St. George's Church, New York. Thomas Edwards, tenor soloist with the choir at the Cathedral of the Incarnation, Garden City, L. I., is now touring with the Ballad Singers. George Lawson, tenor, and Bernard Martin, baritone, are members of the choir at St. Luke's Chapel, N. Y. The latter has been appointed a teacher in the school at Jericho, L. I. Jean Carlton, soprano, under the management of the National Music League, recently presented a studio program of French, Italian and English airs. All are from studios of Francis Rogers.

Queena Mario

Andzia Kuzak sang the soubrette role of Gabrielle in the New Opera Company's production of La Vie Parisienne which had twice the number of performances originally planned.

Audrey Bowman, dramatic soprano, sang Suicidio, from La Gioconda, the second aria of the Queen of the Night, from Magic Flute, and in the Nedda and Silvio duet from Pagliacci at her Metropolitan Opera Auditions of the Air on Dec. 13.

Vivian Bower sang in Lola Cavalleria Rusticana and Siebel in Faust at the Brooklyn Academy of Music. She is contralto soloist on the I Believe NBC program.

Edward Kane, tenor, returning from South America, where he appeared at the Colon Opera and as soloist under Fritz Busch with the Buenos Aires Symphony in Bach's St. Matthew's Passion, is touring Georgia, South Carolina, Mississippi and Kentucky.

All are artist-pupils of Queena Mario whose Mario Opera Company will present operatic evenings in schools and colleges starting in February.

Ivan Galamian

Berl Senofsky, violinist, artist-pupil of Ivan Galamian, gave a recital on Nov. 30 at the Music School of Henry St. Settlement. His program included the Vivaldi-Respighi D major sonata; Bach's unaccompanied Chaconne; the G minor concerto of Bruch and shorter works of Chopin-Wilhelmj, Paganini, Rachmaninoff and Sarasate. The young artist performed throughout with a well used technique and unusual musicianship and fine tone. Walter Robert gave valuable assistance at the piano. N. R.

D'Andria Sees "Interest in Opera on Increase"

Interest in opera is reported increasing by Giorgio D'Andria, whose National Grand Opera Company is now on tour. The company opened its tour in Cleveland. Le Boheme was sung in New Haven under the baton of Frank Riggio. Brooklyn heard La Traviata sung by Annamary Dickey, Jess Walters and Francis Perulli on Dec. 1 and the following night the company returned to New Haven for Il Trovatore with Kurt Baum.

On January 6, Mr. D'Andria announces the company will present Tosca in New Haven. This Puccini work will be sung the following night at Worcester Auditorium. The company remains in this city for La Traviata on Jan. 8.

Milanov to Sing Norma and Leonora at Metropolitan

Zinka Milanov will sing Leonora on Jan. 5 in the revival of La Forze del Destino at the Metropolitan Opera. Mme. Milanov sang Donna Anna in Don Giovanni in the Philadelphia season inaugural and later the same role at the Metropolitan Opera House. She also sang the title role in the first performance this season of Aida. Mme. Milanov later this season will sing the first Norma there in five seasons. On Nov. 14 she sang songs of her native Yugoslavia, Russian folksongs and an aria from Korngold's Die Tote Stadt, with the composer at the piano, at the benefit concert at Hunter College for the scholarship fund.

Joseph Schuster Heard Widely

Joseph Schuster, solo cellist of the New York Philharmonic-Symphony Society, in addition to his duties with this ensemble, has been heard recently at Sarah Lawrence College, Brooklyn College, with the New Friends of Music, in joint recitals with Marjorie Lawrence, Metropolitan Opera soprano, and Nadia Reisenberg, pianist, at the Players Club and for various organizations including the USO, Russian War Relief and for the Treasury Department. Mr. Schuster will be soloist with the Philharmonic in February with John Barbirolli conducting and in April under Bruno Walter.

Josef Wagner Concert

Among those present at one of the Sunday Evening concerts of Josef Wagner when Madame Samaroff-Stokowski was guest of honor, were Bruno Eisner, Franz Rupp and Edward Moritz, Swiss composer, who has recently completed a Sonata for piano.

Casadesus-Varnay Program

Robert Casadesus, pianist, at the first musicale of the season of the Haarlem Philharmonic Society, divided the program with Astrid Varnay, Metropolitan Opera soprano.

LA FORGE-BERÚMEN STUDIOS
1100 Park Ave. (Cor. 89th St.) New York

Marjorie Lawrence
METROPOLITAN OPERA SOPRANO
AUSTIN WILDER
745 Fifth Avenue, New York City

Estelle LIEBLING
SINGING AND RADIO SCHOOL
Studio: 145 West 55th St., New York
Telephone Circle 7-1787

The Mannes Music School
DAVID and CLARA MANNES, Directors
157 East 74th Street New York City

ANDRE MATHIEU
PIANIST—COMPOSER
Winner of Philharmonic Symphony Composition Contest
Personal Representative: Pierre Van Dorez
Suite 701, 119 West 57th Street, New York

CONCERT MANAGEMENT
ALBERT MORINI
119 West 57th Street
New York City

GRACE MOORE
RADIO and CONCERT
METROPOLITAN OPERA ASSOCIATION

National Grand Opera Co.
GIORGIO D'ANDRIA, General Manager
Venezuela - Havana - Puerto Rico - United States
1005 Carnegie Hall, N. Y. C. Columbus 5-3128

ROSE PAULY
METROPOLITAN OPERA SOPRANO
Management: VINCENT ATTRACTIONS, INC.
J. J. Vincent, Pres. 119 W. 57th St., N. Y. C.

VIRGINIA PEMBERTON
SOPRANO—CHICAGO CITY OPERA
Management: Harry Zelzer
20 No. Wacker Drive, Chicago, Ill.

MURIEL RAHN
DRAMATIC SOPRANO
"One of the rarely beautiful voices of this generation"
—Chicago Tribune
Management: DICK CAMPBELL, 57 East 123rd St., N.Y.C.

MARGOT REBEIL
AMERICAN SOPRANO
Management: BERNARD R. LABERGE
119 West 57th St., New York City

Helen Schafmeister
PIANIST
Available as soloist with orchestra
Mgt.: William Neill, Inc., 119 W. 57th St., N.Y.C.

JOSEPH SCHUSTER
CELLIST
BOOSEY & HAWKES ARTISTS BUREAU, INC.
119 West 57th St., New York City

SIGMA ALPHA IOTA
NATIONAL MUSIC FRATERNITY
Pres. Mrs. John B. Davison, 1009—25th St., Des Moines, Ia.
Exec. Sec. Mrs. C. M. Sale, 3741 Purdue St., Dallas, Tex.

CAROL SILVER
CONCERT PIANIST
Personal Representative: E. L. Dewar
825 Orchestra Bldg., Chicago, Ill.

MARGARET SPEAKS
SOPRANO
Management: W. COLSTON LEIGH, INC., Concert Division
521 Fifth Avenue, New York, N. Y.

Helen Teschner Tas
AMERICAN VIOLINIST
Management: George Kugel
405 West 57th St., New York CO. 5-1264

OSCAR WAGNER
PIANIST
Dean of the Juilliard Graduate School

WITTGENSTEIN
Famous One-Armed Pianist
BOOSEY & HAWKES ARTISTS BUREAU, INC.
119 West 57th St., New York City

Duluth Players Have New Leader

DULUTH, MINN.—For its tenth anniversary season, the Duluth Symphony Orchestra has a new conductor, a new stage setting, and the largest maintenance fund in its history. Organized a decade ago the orchestra is composed of about 40 per cent professional players and 60 per cent amateur. A symphony association administers its affairs, and the musicians are paid for their rehearsals and services. Noted soloists appear at the evening concerts. There is a junior symphony unit which serves as a training ground for young musicians.

The orchestra is financed through a maintenance fund guaranteed by citizens of Duluth and boxoffice receipts. This year approximately 1,000 persons subscribed a $15,000 fund toward the maintenance of the orchestra. These were direct contributions and the donors did not receive tickets to the concerts for this financial assistance. Despite the war, this was the largest fund ever subscribed.

Although the sale of season tickets is down about 15 per cent, the symphony association expects to end the year without a deficit, as it has in recent years. A. H. Miller, orchestra manager, estimates box office receipts at about $11,000 for the six evening concerts, which, together with the maintenance fund, will provide an adequate $26,000 operating budget.

This year, with Paul Lemay, conductor for nine years, serving as a captain in the army air force, the orchestra has a new director, Tauno Hannikainen, who came to this country in 1940 and was unable to return to his homeland because of the war.

Soloists at this year's concerts will be Igor Gorin, baritone; Albert Spalding, violinist; Anne Brown, soprano, Elsa Anneke, pianist, and Myrtle Wolsfeld, concertmaster of the orchestra. There will be the customary six evening concerts, a series of afternoon popular programs, and two concerts for children. Out of town visits have been cancelled.

English Duo in Concerts

The English Duo, Victoria Anderson and Viola Morris, appeared for the Bach Circle, New York; at Olin Downes' lecture-recital at Swarthmore College; in a program af Handel and Purcell over WABC with Bernard Herrmann, directing; on a broadcast to England for the British Merchant Marine, singing the Australian war song, Waltzing Matilda; and in a concert at Ward Belmont School.

SCHOOL AND COLLEGE ACTIVITIES

ELISABETH SCHUMANN

with a group of her pupils at Rockford, Me. The soprano, third from left, has given recitals recently in New York and Philadelphia. She also is teaching at the Curtis Institute of Music in the latter city.

Juilliard Artists Open Monthly Museum Series

Students from the Juilliard School of Music on Dec. 12 inaugurated a series of monthly concerts at the Museum of the City of New York which will continue through May. Solo numbers, chamber music and operatic excerpts will be given.

About 12 years ago, the school, as part of its extension activities, sent a musician to the Toledo Museum to organize activities there and paid her salary until the Museum took over the work. Two years ago a similar project was started at the Buffalo Museum.

A students' recital by members of the Graduate School was given at the Juilliard School on Dec. 1. Participating were Marjorie Mitchell, Helen Brainard and Barbara Holmquest, pianists; Ardyth Walker, cellist; and Fredell Lack, violinist.

Constantine Callinicos, pianist, now studying conducting with Albert Stoessel, and Manuel Baroumis, tenor, were heard in a joint program on Nov. 15 at the Civic Theatre, Chicago. Celius Dougherty and Vincenz Ruzicka, duo-pianists, both graduates, gave a Town Hall, New York, program on Nov. 20 at which the Hindemith sonata for two pianos had its world premiere.

Hadessah Gallup Sahr, pianist, pupil of Carl Friedberg, presented a program at Nott Terrace H. S., Schenectady, N. Y., under the auspices of the Jewish Community Centre. Jeanne Therrien, pianist, also a pupil of Mr. Friedberg, was soloist on Nov. 29 with the St. Cecilia Society of Old Greenwich, Conn.

Edith Steinkraus, soprano, pupil of Florence Page Kimball, sang at the Thanksgiving service at the U. S. Navy Receiving Barracks, Brooklyn, N. Y.

Institute of Musical Art Students Heard

Students of the Institute of Musical Art recently gave a recital at the school. Those participating were Elizabeth De Mott, mezzo-soprano; Carabelle Blake and Frances Westbrook, lyric sopranos; Irwin Hoffman, violinist; Mary Eleanor Krummel, mezzo-contralto; and Morton Siegel, pianist. The accompanists were Ethel Mae Bishop and Harry Kondaks.

Evan Evans, baritone, a member of the Institute faculty, was heard in a program Dec. 4 which included the first performance of Ulalume, for baritone and piano quintet. Sergius Kagen was at the piano.

On Dec. 3 students from the piano class of Carl Friedberg were presented in recital. The program was given by Hazel Jacobsen, Rosalie Talbott, Mary E. Robinson and Glauco D'Attili.

Prof. James Mursell, head of the music department at Teachers' College, Columbia University, addressed Institute alumni on Dec. 1.

Erb Conducts Large Ensembles

Dr. John Warren Erb conducted his Musical Arts Choral Club of Easton, Penna., on Dec. 6 in a Bach program. On Dec. 18 he directs the New York University Symphonic Group in a Christmas program. In November he conducted a music forum in New Haven and spoke at the luncheon of the Connecticut Educators' Conference.

Dr. Erb recently conducted the West Virginia all-State High School Orchestra of 150 at Huntington and also spoke at the State Music Teachers Conference. On Nov. 20 at New York University where he is head of instrumental music, he produced Mendeissohn's Midsummer Night's Dream with the Symphonic Society of 60 and a chorus of 75 from the Music Education Department. Mrs. George Payne was the reader.

Peabody Alumni Association to Mark Jubilee

BALTIMORE.—Observance of the 50th anniversary of the Alumni Association of the Peabody Conservatory will be coordinated with plans to mark the 75th anniversary of the founding of the school in February. Israel Dorman, president of the alumni, has named William G. Horn, Virginia Blackhead and Frederick R. Huber as a committee to confer with Reginald Stewart, director. Established in 1857, it was not until June 6, 1868, that an Academy of Music was provided by the board.

Minneapolis College of Music Names Filerman to Faculty

MINNEAPOLIS.—Peter Filerman, solo violist with the Minneapolis Symphony orchestra, joins the Minneapolis College of Music faculty. Mr. Filerman studied with Hugo Kortschak, Ludwig Becker and Alexander Sebald. He has played with the Edison Symphony and the Chicago Civic orchestras. Mr. Filerman also has broadcast over NBC, CBS and MBS. He was a member of the True Art String Quartet in Chicago and now is soloist with the Stringart Quartet in Minneapolis.

Carl Hein Dir. **NEW YORK COLLEGE OF MUSIC** Chartered 1878
For the Professional and Non-Professional
Send for catalog 114-116 East 85th St., N. Y. C.

VIRGIL SCHOOL OF MUSIC
Mrs. A. K. Virgil, Director
317 W. 93rd St., New York Riverside 9-4899

Ward-Belmont Conservatory
of WARD-BELMONT JUNIOR COLLEGE
Nashville, Tennessee

OBERLIN CONSERVATORY OF MUSIC Oberlin College, Ohio
Write to FRANK H. SHAW, Director, for Catalogue

SAPIO STUDIOS
CLEMENTINE DE VERE, Voice; OLGA SAPIO, Piano
ROMUALDO SAPIO, Concert and Opera Repertory
67 Riverside Drive, New York ENdicott 2-8066

PHILADELPHIA CONSERVATORY OF MUSIC
FOUNDED 1877
216 South 20th Street
MARIA EZERMAN DRAKE
Managing Director
Courses leading to Degrees
Faculty headed by
OLGA SAMAROFF, Mus.D.

MINNEAPOLIS COLLEGE OF MUSIC MARIE HOLLAND SMITH *Director*
Public School Music—Piano—Voice—Violin—All Orchestral Instruments—Dramatic Art—
Leading to Certificates, Diplomas and Degrees.
Institutional Member of the National Association of Schools of Music.
Catalog on Request Address:—60 South 11th St., Minneapolis, Minnesota

WESTMINSTER CHOIR COLLEGE
OF MUSIC
John Finley Williamson, Pres. Princeton, N. J.

LAWRENCE COLLEGE CONSERVATORY of MUSIC
APPLETON, WISCONSIN
Courses in Piano, Voice, Violin, 'Cello, Organ, Theory, Public School Music and Choir Directing leading to Bachelor and Master Degrees.
CARL J. WATERMAN, *Dean*

The Cleveland Institute of Music
Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma
WARD LEWIS, Dean of the Faculty
Beryl Rubinstein, Director (on leave of absence) 3411 Euclid Ave., Cleveland, O.

BUY—WAR BONDS AND STAMPS—BUY

ESTHER ABRAMS
Classes for Teachers and Students in
THEORY — HARMONY — COUNTERPOINT
Group or Private Instruction
251 West 72nd St., N. Y. C. SChuyler 4-4169

Gladys Mayo del Busto
TEACHER of PIANO and ALLIED SUBJECTS
552 Riverside Drive New York City

FRANCES MANN
PIANIST TEACHER
257 West 86th St., New York ENdicott 2-4700

VALENTIN PAVLOVSKY
PIANIST — COACH — ACCOMPANIST
Touring now and for 8 seasons with Piatigorsky.
Also toured with Farrar
Studio: 300 West 109th St., N.Y.C. RI. 9-4798

ELSE HARTHAN **ARENDT SOPRANO** Soloist-Conductor
First Congregational Church of Oak Park, Ill.
Mgt.: Tornow, La Grange, Ill. LaG 3838
300 Fine Arts Bldg., Chicago Harrison 6267

VINCENT *Concert Violinist and Director* **SOREY**
Discoverer and coach of Tito Guizar and other artists. Preparation and introduction in radio, concert, opera.
Metropolitan Opera House Bldg., N. Y. PE. 6-2634

AMERICA'S ORCHESTRAS: VITAL "TASK FORCES"

(*Continued from page* 5)

Los Angeles Launches New "Pops" Series

LOS ANGELES—The Los Angeles Philharmonic, entering its twenty-fourth season, is geared into the war effort to present music as a "munition of war." The Southern California Symphony Association, sponsor of the orchestra, opened the 1942-43 season with a pair of subscription concerts Nov. 19-20, John Barbirolli conducting.

Although Southern California is hard hit by gas rationing, many of the important bus and street car lines come virtually to the front door of the Philharmonic Auditorium, home of the orchestra, states Mrs. Leiland Atherton Irish, executive vice-president and manager of the association.

"We have arranged a system of carpooling so that those who have cars available may give a lift to those who have not," said Mrs. Irish.

A new series of concerts has been scheduled for the Philharmonic in the new season. Ten Sunday evening concerts in the luxurious Earl Carroll Theatre in Hollywood will be given from Nov. 22 through Feb. 14. Conductors Barbirolli, Iturbi and William Steinberg will direct the series, which will emphasize informality and relaxtion and accent light symphonic fare.

The Association plans concerts for soldiers and will establish a new policy of admitting soldiers, sailors and, marines to orchestra rehearsals.

For the coming winter the Philharmonic Orchestra scehdule is as follows: ten pairs of bi-weekly Thursday night-Friday concerts with Conductors Barbirolli, Leopold Stokowski, Bruno Walter and William Steinberg; concerts for young people and children under the auspices of the Women's Committee and conducted by Albert Coates; concerts in San Diego, Santa Barbara, Pasadena and Claremont. These will be divided among the conductors of the regular pairs.

Soloists for the pairs will be Iturbi, piano soloist for the opening pair; William Primrose, viola soloist, making his western debut in late December; Vladimir Horowitz, who also will be heard with the orchestra in Pasadena, San Diego, Claremont and Santa Barbara, six appearances in all.

Sunday Evening concerts in Hollywood will have as soloists; Pianists Shura Cherkassky, Amparo Novarro, Marvin Maazel and Ignace Hilsberg; Violinist Louis Kaufman and Cellist Lauri Kennedy.

Minneapolis Forces Begin 40th Year

MINNEAPOLIS, MINN.—The fortieth season of the Minneapolis Symphony began with a concert dedicated to the Allied Nations on Oct. 24. The orchestra gives its usual series of eighteen subscription concerts in Northrop Auditorium at the University of Minnesota. There will also be seven Sunday afternoon Twilight Concerts, three Thursday afternoon concerts for Young People, and three performances with the Ballet Theatre on Jan. 8, 9 and 10.

All concerts will be under the orchestra's permanent conductor, Dimitri Mitropoulos, except during the mid-season interval when he appears for the third season as guest conductor of the New York Philharmonic. Sir Thomas Beecham has been engaged for Dec. 18 replacing the late Frederick Stock. Bruno Walter returns for the third consecutive year on Jan. 2, and Wilhelm Steinberg makes his first appearance in Minneapolis on Jan. 15.

Assisting artists for the regular series are: Rudolf Serkin, Serge Rachmaninoff, Claudio Arrau and Joanna Graudan, pianists; Carroll Glenn, Nathan Milstein, Jascha Heifetz and Zino Francescatti, violinists; Dusolina Giannini, soprano, and Paul Robeson, baritone. Robeson will also appear with the orchestra in an extra concert on April 3.

The Twilight Concerts, launched two years ago, are sponsored by leading Minneapolis business firms, whose employees can buy tickets at admission prices of 30c, 55c and 85c. Soloists engaged for these concerts are: Patricia Travers, violinist, Felix Witzinger and Arnaldo Estrella, pianists; Polyna Stoska, soprano, and the St. Olaf Lutheran Choir.

Extensive tours are planned for the present season. The principal tour opens on Jan. 31 at the Civic Opera House in Chicago and closes on March 6, with two concerts at the University in Madison, Wis.

Pittsburgh Successfully Closes Fund Campaign

PITTSBURGH, PENNA. — The Pittsburgh Symphony Orchestra, under its conductor and musical director, Dr. Fritz Reiner, having successfully concluded a campaign for maintenance funds, is giving sixteen pairs of Friday evening and Sunday afternoon concerts. The season opened on Oct. 23 and 25 with a list including Weber's Euryanthe Overture, Beethoven's 7th Symphony, Prokofieff's Classical Symphony, the scherzo from Gliere's Symphony, Ilia Mourometz, and Tchaikovsky's Capriccio Italien.

Dates and soloists for the concerts of the month that followed included Rudolf Serkin, pianist, Oct. 30 and Nov. 1; Henri Temianka, violinist, Nov. 6 and 8; Vronsky and Babin, duo-pianists, Nov. 13 and 15; an orchestral program, Nov. 20 and 22; and Robert Casadesus, pianist, Nov. 27 and 29.

Future events are as follows: Jascha Heifetz, violinist, Dec. 4 and 6; Stefan Auber, cellist, Dec. 18 and 20; Michael Rosenker, new concertmaster of the orchestra, Jan. 1 and 3; Artur Rubinstein, pianist, Jan. 8 and 10; orchestral program under Vladimir Bakaleinikoff, assistant conductor, Jan. 15 and 17; Fritz Kreisler, violinist, again under Bakaleinikoff, Jan. 22 and 24; Vladimir Horowitz, pianist, Jan. 29 and 31; orchestral program, Feb. 5 and 7; Joseph Szigeti, violinist, Feb. 26 and 28; and final concerts, March 5 and 7.

The Pittsburgh Symphony Society officers include: Thruston Wright, president; A. E. Braun, Charles J. Rosenbloom and E. T. Weir, vice-presidents; Mrs. Edward Vose Babcock, treasurer; Richard S. Rauh, secretary; and Edward Specter, manager.

Baltimore Symphony Plays at Fort Meade

BALTIMORE, MD. — The new Baltimore Symphony, conducted by Reginald Stewart, gave its second subscription concert on Thanksgiving Night with Sgt. Eugene List, young American pianist. A capacity audience displayed warm enthusiasm over his performance of the Tchaikovsky piano concerto in B flat minor. Carroll Glenn, violinist, was soloist for the third subscription concert and played the Bruch concerto. The works of four British composers—two classic and two contemporary—were heard on the program and two of the latter were heard for the first time in Baltimore. The series of six Sunday Night Concerts got off to a good start, despite bad weather.

The entire personnel of 95 musicians of the orchestra journeyed to Fort George G. Meade, Md., on Dec. 11 for a special program. Miss Glenn was again the soloist.

G. K.

New Symphony Orchestra for Milwaukee

MILWAUKEE, WIS.—A new Milwaukee Symphony of 70 players has been formed under the baton of Dr. Julius Ehrlich, conductor of the Sinfonietta here, which will continue in the new group. The New Friends of Music, which backed the smaller group, has incorporated the new one, with Mrs. Fred Madison as president; Mrs. Adele Holtz, secretary, and Harold M. Mottram, business manager. The first concert, at the City Auditorium will be given free to the public, as a Christmas gift from Richard Herzfeld, president of a local department store.

J. McC.

(*Other reports, pages* 9, 11, 22, 25)

For Many Years the Residence of Distinguished Musicians

Our 111 West 56th Street entrance adjoins garage.

A Few Steps from Carnegie Hall
Opposite Steinway Hall

It is no mere chance that *the Hotel Great Northern is preferred by musicians* . . . the management having catered to persons in music and the arts over a period of many years. The location of the Great Northern is, of course, perfect, *with all the centers of music at hand.*

Spacious, comfortable rooms modernly decorated and furnished. Popular-priced restaurant.

Practice Rooms Available

ROOM and BATH
SINGLE from $2.75
DOUBLE from $3.85
SUITES from $5.00
Special Weekly Rates

HOTEL GREAT NORTHERN
118 W. 57th ST., NEW YORK CITY • Telephone Circle 7-1900

ATTUNED TO MUSIC LOVERS' TASTES
THE BUCKINGHAM
Newly Modernized
57th Street at Sixth Ave., New York City

At the Buckingham we believe that life can be leisurely and gracious—even in the midst of a great metropolis. The comfort and service of the Buckingham must be experienced to be appreciated, but the convenient location speaks for itself. Across the street from Carnegie Hall and two short blocks from Central Park, you are also within easy walking distance of Radio City, Fifth Avenue and the theatrical and amusement sections.

ROOMS AND SUITES BY THE DAY, WEEK AND MONTH

The new Buckingham Restaurant and Cocktail Lounge is open during luncheon, the cocktail hour, dinner and supper.

THE LYRIC CLUB
FOR GIRLS
An Exclusive Residence for Students
853 SEVENTH AVE.—CI 5-9684
In the Heart of Musical New York

LOUIS J. HOLLANDER & CO.
CERTIFIED PUBLIC ACCOUNTANTS
175 FIFTH AVENUE
NEW YORK
Phone GRamercy 7-2976-2977

IGOR BOURYANINE
CONDUCTOR-COMPOSER — Instruction in conducting, composition, interpretation of operatic and concert repertoire in 5 languages.
3 West 52nd St., N. Y. C. ELdorado 5-8134

Jeanne Laval
CONTRALTO — Voice Studio
215 W. 78th St., N. Y. C. SU. 7-4841

TIBOR **KOZMA** Conductor - Coach - Accompanist (Vocal and Instrumental)
12 years musical director at outstanding Central European opera houses. Coaching in six languages.
9 West 69th St., N. Y. C. SU 7-6907

PASCARELLA TRIO
Concert—Recital—Instruction
ENZO, Violin—CAESAR, Cello—CARL, Piano
Suite 705, 119 W. 57th St., New York

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
900 Fine Arts Bldg., Chicago, Ill.

HENIOT LEVY
PIANIST
KIMBALL HALL CHICAGO, ILL.

CYBELLE ABT
SOPRANO—OPERA—CONCERT—RECITAL—RADIO
Exclusive Mgt.: Estelle Lutz Artists Bureau
410 Michigan Avenue, Chicago, Ill.

RICHARD **CZERWONKY**
VIOLINIST-CONDUCTOR
De Paul U. School of Music Cent. 8194
64 East Lake St., Chicago, Ill.

CHLOE OWEN
DRAMATIC SOPRANO
Suite 703, 119 West 57th Street,
New York City

CARL CRAVEN
TENOR and TEACHER
Director Chicago Light Opera Co.
523-25 Fine Arts Bldg., Chicago, Ill.

MACBURNEY STUDIOS
VOICE INTERPRETATION STAGE
609 Fine Arts Bldg., Chicago, Ill. Web. 3551

ADELE VOSS
SOPRANO
Personal Representative: M. L. Moore.
Suite 701, 119 West 57th St., New York City

Margaret Henderson Smith
SOPRANO
Concert—Oratorio
Suite 701, 119 W. 57th St., N. Y. BO. 8-3012

DR. GEORGE BERG
VOICE TEACHER — COACH
Formerly Heroic Tenor: Berlin — Stuttgart — Düsseldorf
533 West End Ave., N. Y. C. SU. 7-7865

Louise St. John WESTERVELT
Teacher of Singing
Repertoire and Program Building
Web. 2494 725 Fine Arts Bldg., Chicago Lin. 1227

HERBERT WINKLER
CONDUCTOR—COACH—ACCOMPANIST
Musical Director, Savoy Opera Guild
520 West 110th St., N. Y. C. AC. 4-0913

EUPHEMIA GIANNINI GREGORY
TEACHER OF SINGING
Faculty member of Curtis Institute of Music
30 Overhill Rd., Stonehurst, Upper Darby, Pa

SAMUEL **MARGOLIS** VOICE CULTURE
152 West 57th Street, New York
(Adj. Carnegie Hall) Tel. COlumbus 5-9155

HARRY **JOMPULSKY**
Teacher of Voice, Opera, Concert, Oratorio
310 West 79th St., N. Y. TRafalgar 7-7243
725 Boylston St., Boston. KENmore 3318

LILLIAN FLICKINGER
SCIENCE OF SINGING
Authorized exponent of Anna Schoen-Rene
147 West 55 Street, New York Circle 7-0240

MRS. H. H. A. BEACH
COMPOSER
The Barclay, 111 East 48th St., N. Y. C.

M. **WOOD HILL**
COMPOSER
257 West 86th St., New York City
Tel. ENdicott 2-4746

ARPAD SANDOR
COACH
Program Building for Recitals
136 W. 55th St., N. Y. Phone: Circle 7-6364

DINO BIGALLI
CONDUCTOR—VOCAL—COACHING
Suite 612-13 Fine Arts Bldg., Chicago, Ill.

Silvio Insana
CONDUCTOR COACH VOICE
Studio: Fine Arts Bldg., 410 S. Michigan Ave., Chicago
Phone Webster 2933

VIVIENNE
SIMON
LYRIC SOPRANO — Concert, Radio, Opera
604 West 115th St., N. Y. C. UN. 4-1856

HOWARD WELLS
PIANIST and TEACHER
803 Fine Arts Building, Chicago, Ill.

Edwin McArthur
"The New Genius of the Conductorial Firmament."
(*Los Angeles Herald*)
Mgt.: NATIONAL CONCERT & ARTISTS CORP.
711 Fifth Avenue, New York

EDWARD **MELTZER**
Conductor
Vienna, New York, Boston, Chicago Orchestras
"*A concert never surpassed.*"—*Hartford Times.*
Transcontinental Tour SYMPHONY, OPERA, RADIO
64 E. Jackson Blvd., Chicago. Tel. EDG. 5151

IDA KREHM
PIANIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Div.: COLUMBIA CONCERTS 113 W. 57th St., N. Y.

Maud-Key Shelton
Soprano
CHICAGO CITY OPERA COMPANY
825 Orchestra Building Chicago, Ill.

BEVERLY WATTS
SOPRANO
RECITAL — ORATORIO — OPERA
825 Orchestra Building Chicago, Ill.

ROSE BUSKA
SOPRANO
TEACHER OF VOICE
412 West End Ave., N. Y. C. SChuyler 4-5133

FREDA DRAPER
CONTRALTO
CHICAGO OPERA COMPANY
1166 N. Dearborn Parkway, Chicago Delaware 8840

EDWIN KEMP
TENOR and VOICE TEACHER
900 Fine Arts Bldg., Chicago, Ill.

MARGUERITE POTTER
CONTRALTO
Teacher of Voice — Program Building
817 Steinway Hall — N. Y. C. — Circle 7-9531

For YOUR CHICAGO RECITAL *Consult*
BERTHA OTT Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3600. Careful attention given to Debut Recitals. Write for Full Information.

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 No. Wacker Drive
Chicago, Ill.

DELTA OMICRON
NATIONAL MUSIC SORORITY
Esther Cox Karge, *National President*
6825 W Lloyd, Wauwatosa, Wisconsin

PHI BETA
NATIONAL PROFESSIONAL FRATERNITY
of MUSIC and SPEECH
Central Office: 2218 Union Ave., S.E.
Grand Rapids, Michigan

MU PHI EPSILON
NATIONAL MUSIC HONOR SOCIETY
National Executive Office
MacPhail School of Music
Minneapolis, Minn.
Bertha M. King, Exec. Sec.-Treas.
Ava Comin Case, National President, School of Music, University of Michigan, Ann Arbor, Mich.

BUY FROM YOUR LOCAL DEALER

Honored as World Authority since 1880

MUSICAL COURIER

A colorful panorama of the world's music in text and picture. Activities of musicians everywhere, and vivid reports of events in the chief musical centers of the Americas and other United Nations, are regularly featured.

FREE—with one year's subscription—Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music.

MUSICAL COURIER, 119 West 57th St.
New York, N. Y

For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.

Name .....

Address .....

City .....

Canada, $4.50 Foreign, $4.50

PIETRO **YON** CONCERT ORGANIST
Tuition in
Piano, Organ, Composition
852 Carnegie Hall, N.Y.C.

CLEORA WOOD
SOPRANO
Member of Faculty—New England Conservatory
CONCERT—OPERA—RADIO
Mgt.: Aaron Richmond, Pierce Bldg., Boston, Mass

AMANDA MacDONALD
ACCOMPANIST
VOCAL COACH
728 Kimball Building Chicago, Ill.

BIANCA DIMITRI
SAROYA - ONOFREI
ART OF SINGING
Studio: 301 Eugenie Street, Chicago, Illinois

ALFRED
STOBBI-STOHNER
TEACHER OF VOICE — ACCOMPANIST — COACH
280 W. 57th St., New York City Circle 6-6930

ADA BELLE FILES
American Contralto
PHILADELPHIA LA SCALA OPERA, SEASON 1942-43
Costume Recitals
CONCERT MGT. RICHARD COPLEY, 113 W. 57th St., N. Y. C.

ADOLPH **BALLER**
PIANIST
Now Touring South America
with YEHUDI MENUHIN

FRANCES STOWE
ACCOMPANIST — TEACHER
160 West 73rd Street, New York City
Phone TRafalgar 7-6700

KAROL **LISZNIEWSKI**
PIANIST—TEACHER—COACH
Tradition of Chopin and Leschetizky
Artist Faculty, Cincinnati Conservatory of Music

RUSSELL GERHART
AMERICAN CONDUCTOR
ALTOONA CIVIC SYMPHONY
914 28th Avenue, Altoona, Pa.

JAMES SHOMATE
PIANIST — ACCOMPANIST — COACH
Tours with Bonelli, Jennie Tourel, Speaks, Wilbur Evans, Barrere
N. Y. Studio: 11 West 52nd St. Res. VI. 7-1139

Hanna Butler
ART OF SINGING
812 Fine Arts Bldg., Chicago, Ill.

GIUSEPPE **CAVADORE**
VOICE
TENOR—CHICAGO CITY OPERA CO.
57 E. Jackson Blvd., Chicago Wab. 5837

HARRIOT EUDORA BARROWS
TEACHER OF SINGING
817 Carnegie Hall Studios, 7th Ave. & 56th St., N. Y. C.
COlumbus 5-5965

ARTHUR M. BURTON
BARITONE
618 Fine Arts Bldg. Chicago, Ill.

FRANCO AUTORI
CONDUCTOR BUFFALO PHILHARMONIC ORCHESTRA
433 Franklin Street, Buffalo, N. Y.

ELAINE DE SELLEM
Mezzo Soprano — TEACHER OF VOICE
AMERICAN CONSERVATORY
CHICAGO, ILL.

ALEXANDER **NAKUTIN**
TEACHER OF SINGING
Kimball Building, Chicago, Ill. Web 7359

EFFA ELLIS PERFIELD
Send for booklet revealing *Trinity Principle Pedagogy* and merits of: *Fundamental Relaxation, Note and Rote Playing, Two Music Courses*
103 E. 86th St. (Park Ave.) N. Y. C.

World Authority on Music
Since 1880

Musical Courier

FRANK LA FORGE

Composer-Pianist and
Voice Teacher